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dwb
No.110 February 1993

Radio 4 signs up Dr.Who-exclusive!

BBC2 turns to Daleks to save the day

Departure of Doctor Who's 2 arch foes

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As DWB enters its tenth anniversary year, we are pleased to be able to offer a selection of rare DWB back issues, most of which have been unavailable for many years. This will probably be the first and last time that these issues will be so easily available, and since they are offered on a first-come, first-served basis, please order as soon as possible to avoid disappointment. If possible please send an alternative choice, otherwise a credit note will be sent in the event of an issue selling out.

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DWB BULLETIN
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Roger Delgado - A Tribute
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I AM USUALLY REFERRED TO AS THE MASTER!
Officially approved by Kismet D. Marlowe
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INVASION Photo Discovery: 6
RATINGS EXCLUSIVE
Tom Baker interviewed
The Dancer and the Clown
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NO MORE JN-T!
NEW PRODUCER FOR SEASON 26
TIMELORDMANIA!
Grade - It WAS a target for a cut
SHADA TAPED?
Troughton's Legacy
Radio Who
WE'RE BACK With a new look

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Sadly this will be my last editorial for DWB. Due to pressures of work I am stepping down after only a year. When I took on the post I was unemployed and had only too much free time. Almost immediately I got a job and found that I scarcely had time to wash the dishes, let alone edit a large-scale magazine like DWB! Regrettably it was the magazine that suffered, and I felt that it was only fair to Gary and to yourselves that someone else with the time should take over. Fortunately that someone is Anthony Brown, long-time DWB feature-writer, who forgot that all-important excuse at just the wrong moment and found himself the proud owner of an Apple Macintosh, another line on his CV and no social life.

Whilst the free time will be welcome, I will miss a lot about DWB, not least the letters I received from so many of you who made a new boy feel instantly at home. I will, of course, still have much to do with DWB — for a start Anthony will hardly have the time to write quite as much as he has been of late. There were times when I felt we should rename the whole outfit Anthony Brown Monthly! Many thanks Anthony, and good luck!

DAVID

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COVER: Tom Baker, from a Season 12 press-call.

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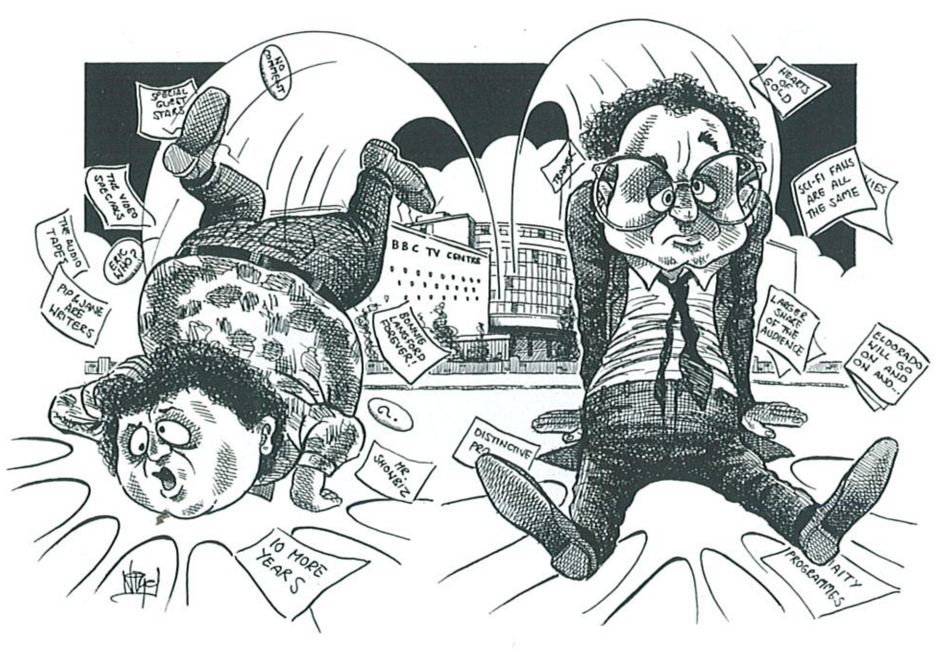

Gone!

AS has been widely reported in the national press, Jonathan Powell left the BBC early last December, to become Head of Drama and International Development for Carlton Television, who took over from Thames as London's weekday ITV station in January. BBC2 Controller Alan Yentob has taken over responsibility for BBC1 pending the appointment of a permanent replacement.

Applications for the post of BBC1 Controller closed on December 31st, but Yentob is likely to remain as Caretaker until March, at least, as interviews will take some time, and the new Controller may have to serve out some form of notice at their current position. Fans should not, however, expect Yentob's appointment to lead to any dramatic changes of policy regarding DOCTOR WHO, as spring is a relatively quiet time for programming decisions (choices regarding the upcoming financial year having been taken in November), and Yentob would be unlikely to pre-empt decisions which properly lie with the new Controller.

Possible candidates for Controller include Janet Street Porter, BBC Head of Youth programming, who is apparently a favourite of new Director General John Birt; Tony Hall, director of BBC News and Current Affairs; and Steve Morrison of Granada. Also tipped is Powell's new boss, Carlton programme Director Paul Jackson, into whose shoes Powell might then step. Adding credence to the possibility of this 'job swap' is the suggestion that Jackson's recent attacks on Powell's schedules, including heckling him at Press Conferences, might make for a difficult working relationship between the two, though these comments (such as Jackson's suggestion that Anne Diamond's pregnancy would soon increase the ratings for Good Morning significantly!) have generally been good humoured. Jackson, whose background lies in comedy, where he produced THE YOUNG ONES, SATURDAY NIGHT LIVE and the early, 'Steptoe in Space' seasons of RED DWARF, would seem a slightly odd choice to take over BBC1 under current circumstances, as he has advocated an aggressively populist approach to ITV programming over recent months which would be at odds with John Birt's plans, but Jackson and Birt have worked together in the past, and it should be remembered that all Controllers tend to 'cut their cloth according to their station'. One of the 'up-market' Birt's greatest 'achievements' at LWT was the development of BLIND DATE ...

Another dramatic possibility is a major restructing of BBC television's command structure, with both channels placed under a single Controller with reduced powers (probably Alan Yentob, if he's agreeable), answering directly to a deputy director general (the recently-appointed Bob Phillis from ITN), more closely connected to the day to day running of the BBC's output than has previously been the case. However, as we went to press it was announced that Liz Forgan of Channel 4, previously hotly-tipped to become deputy DG, had been appointed Managing Director Network Radio, but with additional responsibilities to oversse television. Between them, Forgan and Phillis will, over the next year, be individually reassessing every programme on BBC television.

Meanwhile the scale of the overspend arising from a variety of recently discovered accountancy errors continues to rise, and is now believed to have passed £58 million (a figure rather greater than the savings resulting from Michael Checkland's rationalisation of the BBC). Worse, Ian Phillips, the BBC's outgoing finance director (whose resignation, the BBC assures us, has 'no connection' with this overspend) is reported in *Private Eye* 809 to have warned that the BBC's entire financial system is likely to implode by April. Though obviously unconfirmed, this comment accords disturbingly with other reports *DWB* has heard, which suggest that the scale of the BBC's financial problems is far greater than had been previously suspected. Hopefully, these rumours are unfounded — if not, then much of the recent discussion about the BBC's future may prove to have been academic ...

Anthony Brown

JNT bites the dust

Further to last month's news that BBC Video has dispensed with the services of John Nathan-Turner comes the revelation that BBC Enterprises appear to be washing their hands of him altogether and are particularly adamant that he has no further involvement in anything Who-related. This follows a memo sent to Marvel UK instructing *DWM* to cease crediting Nathan-Turner as their "advisor" — which came into effect with issue 195.

BBC Video's tentative plans to produce their own 30th anniversary DOCTOR WHO story (see *DWM* 195) will also, if it materialises, be totally independent of JNT, and statements released after his departure stating that he might be approached again in future are believed to be PR-speak and to have no real substance.

Gary Leigh

Doctor Who on Radio 4

Possibly the most exciting development for DOCTOR WHO in anniversary year is news of a new 12-part series which is currently undergoing the commissioning process by Radio 4.

To be broadcast in an early evening slot later in the year are two new six-part stories which will see the return of Jon Pertwee narrating the part of the Doctor. Each episode will be thirty minutes in length — three hours in total for each story — and writers currently under consideration are Eric Saward and Philip Martin, both of whom have experience of writing for radio.

Jon Pertwee has also put Barry Letts' name forward as someone he'd personally like to see contributing to the project. The season will be co-funded by the BBC Spoken Word department, who will release audio cassette versions of the stories soon after broadcast.

The last radio excursion for DOCTOR WHO was again on Radio 4, back in the summer of 1985, when the children's magazine programme *Pirate Radio 4* broadcast six ten-minute episodes of Eric Saward's original story *Slipback*, starring Colin Baker, now available on cassette.

- Meanwhile Tom Baker has been confirmed as the narrator for BBC Audio Collection's two new releases of *The Power of the Daleks* and *Fury from the Deep*. With narrative inserts written by Eric Saward, both are due for release in April, and Tom Baker is due to record the links, in the first person as with *Shada*, at the end of January.

Late Show turns to the Daleks to save the day

In a move widely interpreted as a panic measure following the disappointing ratings attracted by the pre-Christmas showing of the newly-restored *Dæmons*, The Late Show team decided at the last minute to select *Genesis of the Daleks* as Tom Baker's entry into the continuation of the BBC's repeat season.

Pyramids of Mars was to have represented the Fourth Doctor's era, but *Genesis* was chosen instead in the hope that its title would attract more viewers despite having been repeated twice since its original showing, albeit in heavily truncated versions.

Strong stories from each of the subsequent Doctors are expected to follow, comprising *The Caves of Androzani*, *Vengeance on Varos* and *Remembrance of the Daleks*. If these prove as successful as last winter's run, they will almost certainly result in an anniversary season later in the year to include *The Tomb of the Cybermen* — which has been withheld by The Late Show team from screening on UK Gold for the time being.

Despite generally poor opposition on all channels (including ELDORADO and CHANNEL 4 NEWS), episode one of *The Dæmons* — which received extensive pre-publicity from TOMORROW'S WORLD and *Radio Times* — attracted only 2.52m, placing it 27th in BBC2's top 30, below STAR TREK, THE ADDAMS FAMILY, THE MAN FROM UNCLE, STINGRAY and THE INVADERS.

The following week it rose to 23rd with 2.96m, but dropped out of the top 30 for the next two episodes, achieving 2.2m and 1.9m for parts 3 and 4 respectively. Episode 5 ended the run with 2.1m. The figures are averaged out for the duration of each episode, and all five started with considerably more viewers than saw the closing credits, no doubt attributable to the curse of CORONATION STREET.

- Incorrect schedules from UK Gold caused *Radio Times* to list a four-part version of *Genesis of the Daleks* to follow *The War Machines* instead of *The Dominators* — the next complete story available, as *Tomb of the Cybermen* has been held by The Late Show.

I've started so I'll finish ...

Doctor Who fan wins Mastermind

On Sunday 10th January Gavin Fuller, a part-time archivist, achieved the ambition of many DOCTOR WHO fans when he appeared on the BBC's MASTERMIND — with DOCTOR WHO as his specialist subject.

Although some of the questions might be regarded as easy by hardcore fans, Gavin certainly knew his stuff, scoring an impresssive 16 with 2 passes (questions 16 and 18 below). But to prove that he's not just a sad fan, he went on to score 13 in the general knowledge round, ending up with 29 points and 4 passes. It was a nailbiting finish as the second-place contestant also scored 29 points but with 5 passes, which meant that Gavin goes forward to the next round (where he will have to choose a different specialist subject).

Below are the questions he was asked, and if you want to see if you could have done as well as Gavin, set yourself a two-minute limit, get someone to read out the questions, and away you go.

1) The Doctor's travelling machine is called a TARDIS. What is that an acronym of?
2) The first DOCTOR WHO adventure, *An Unearthly Child*, was set in two ages — the 1960s and which other?
3) In which 12-part DOCTOR WHO adventure in the 1960s did a special Christmas story appear in the middle of the main plot?
4) Which actress played the gun-toting Captain Briggs in *Earthshock* in 1982?
5) In which 1979 DOCTOR WHO story did the Black Guardian played by Valentine Dyall first appear?
6) In *Vengeance on Varos* the Doctor visited the evil planet Varos to obtain which valuable commodity used by the TARDIS?
7) In 1967 two consecutive stories featured Gatwick Airport. One was *The Faceless Ones* — which was the other?
8) In *The Talons of Weng-Chiang*, which war criminal headed the murderous Tong of the Black Scorpion which stalked Victorian London?
9) From which village in Sussex did the Seventh Doctor's companion Melanie Bush hail?
10) Which author of *The Brain of Morbius* used the pen-name Robin Bland?
11) In which story did Doctor Who have an unwitting romance with an elderly lady called Cameca?
12) What was the title shared by the last episode of *The Romans* and the final story of Jon Pertwee's first season?
13) Which story from the Pertwee era with its scene of Chinese dialogue was the only DOCTOR WHO story to use English subtitles?
14) In *Logopolis*, what was the fate of Aunty Vanessa?
15) In *Terror of the Zygons*, which legendary monster appears as a Skarasen?
16) In *The Leisure Hive*, the monsters were called Foamasi, which is regarded as a deliberate anagram of what?
17) What was the title of the hundredth DOCTOR WHO story, shown in 1978?
18) In *The Gunfighters* four-parter in 1966, three episodes were called *A Holiday for the Doctor, Johnny Ringo* and *The OK Corral*. What was the other one?

Allowing for the fact that question 13 is wrong (I can think of at least one non-Pertwee story that featured English subtitles), not a bad bunch, all courtesy of John Nathan-Turner, employed by MASTERMIND as question setter.

For the record, your esteemed outgoing editor scored 16, Fiona an impressive 6, and Gary 15. But could we have done the general knowledge round? Could we ****!

(Answers to the questions below ...)

PROGRAMME LISTINGS INSIDE
EUROPE'S BEST SELLING SATELLITE BUYERS GUIDE
JANUARY 1993
WHAT Satellite TV
Tells you what to buy and what to watch
WHO'S BACK
BUYING FOR SOUND
BONANZA
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FREE DATA CARD
Exclusive to What Satellite TV
HOW TO RECEIVE EXTRA SATELLITE TV CHANNELS
ALSO ON TEST
Thelma & Louise on The Movie Channel
EVERY DISH SYSTEM LISTED AND EXPLAINED

What Satellite TV devoted its January cover to a feature article on DOCTOR WHO to run over several issues, to mark its tenure on UK Gold.

BBC Enterprises and UK Gold are poised to sign an agreement with Equity whereby actors appearing on the channel would be paid residuals as opposed to royalties, guaranteeing them minimum payments per episode. If accepted, the BBC will have to pay substantially more than it has been.

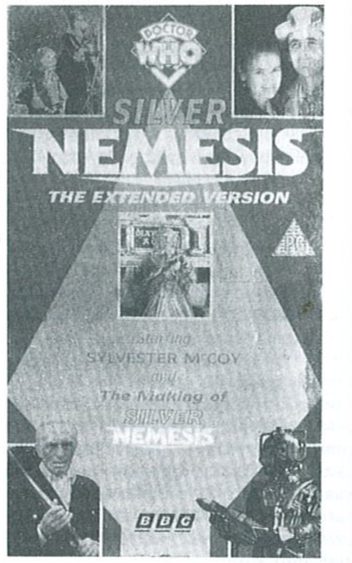
Mastermind answers

1) Time and Relative Dimensions in Space
2) The Stone Age
3) *The Daleks' Masterplan*
4) Beryl Reid
5) *The Armageddon Factor*
6) Zyton 7
7) *Evil of the Daleks*
8) Magnus Greel
9) Pease Pottage
10) Terrance Dicks
11) *The Aztecs*
12) *Inferno*
13) *Mind of Evil*
14) Murdered by the Master (by being shrunk)
15) The Loch Ness Monster
16) Mafiosa
17) *Stones of Blood*
18) *Don't Shoot the Pianist*

Surprise release for Terminus

BBC VIDEO launched the 30th anniversary rather inauspiciously by releasing *Terminus* on January 4th in place of *The Dæmons*, which has been delayed for a month due to a clearance problem. With this last minute change being too late for many magazines to cover, combined with a poor distribution resulting in many of the usual outlets not stocking *Terminus*, news of this release may come as a surprise to many people reading this! *(See page 26 for the cover and full review.)*

The Dæmons will now be released in February, together with *Enlightenment* which will complete the Black Guardian trilogy begun with *Mawdryn Undead*. These will be followed in March by the long-awaited *Image of the Fendahl* and in April by either the restored *Terror of the Autons* or *Silver Nemesis*, or both. Alister Pearson has painted the covers for the restored Pertwee stories, while *Silver Nemesis* represents a departure from the standard artwork in that it is a foil cover adorned with representative stills.



The Silurians is tentatively mooted for later in the year as a twin-pack, but plans to also release *Ambassadors of Death* have been shelved as its restoration is taking considerably longer than anticipated. As reported in a previous issue, work is currently taking place to use the same colourisation process to improve the current colour print which streaks and strobes. While episodes 1 and 5 are perfect and there are only slight faults in episodes 2, 6 and 7, episodes 3 and 4 are fault all the way through, with streaks of red, green and blue interfering with the picture quality. James Russell is currently engineering a computer circuit which it is hoped will be able to remove the offending colours.

IN MEMORY ALONE — the third BBC Film Club release starring Colin Baker and Nicola Bryant — is out in February, price £12.50

Plans are now afoot for the club's fourth project and their first feature-length video to celebrate DOCTOR WHO's 30th anniversary. Due for release in September, it will star Colin Baker and hopefully Sylvester McCoy and Peter Davison too.

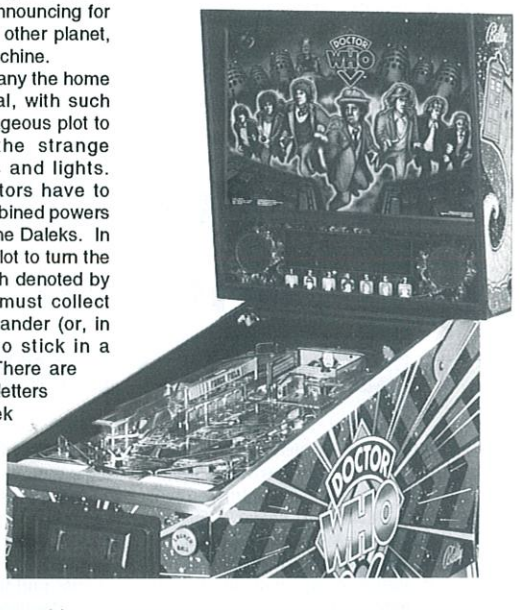
Bill Baggs would like to hear from anyone wishing to be involved with the video, and can write/send orders to him at: 3 Douglas Crescent, Bitterne, Southampton, Hants SO2 5JP.

Doctor Who loses his marbles!

FROM our "You're Not Going to Believe This But ..." Department: announcing for the first time on this or any other planet, the DOCTOR WHO pinball machine.

It comes from Bally, for many the home of Pinball, and, as is usual, with such machines, features an outrageous plot to attempt to explain all the strange buzzers, flippers, chutes and lights. Apparently all seven Doctors have to team up and defeat the combined powers of the Master, Davros and the Daleks. In order to overcome the evil plot to turn the Sun nova, the Doctors (each denoted by an area of the playfield) must collect segments of the Time Expander (or, in English, get their balls to stick in a perspex box at the top). There are bonus points for hitting the letters W-H-O in order, and Dalek Jackpots and Davros Super Jackpots. Sounds exciting, doesn't it.

No word as yet as to when it might be available in your local arcade, but in the meantime, keep your eyes out for the TWILIGHT ZONE machine which, for some bizarre reason, plays the DOCTOR WHO theme!



No move on Dalek novelisations, says Saward

CONTRARY to recent rumour, Eric Saward would like to point out that efforts to get his two Dalek stories novelised are no near reaching fruition than has been reported recently. "Hancock and Nation still want a third of my royalties, so I've not even considered novelising them," he told *DWB*.

Meanwhile, John Peel's novelisations of the other two remaining Dalek stories, *Power of the Daleks* and *Evil of the Daleks*, are reported to be the longest tv novelisations ever, at around 300 pages apiece. Whereas the Titan script book of *Power* sticks religiously to the transmitted tv version, Peel's novelisation incorporates material from David Whitaker's original script. (See page 21 for an exclusive preview by Alister Pearson.)

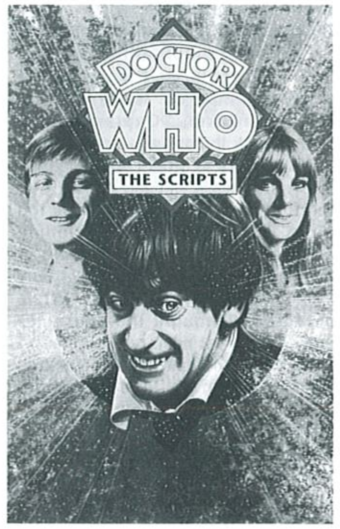
John Peel hopes to tackle another New Adventure in the near future, following the impact made by his debut novel for the series, *Genesys*. Provisionally titled *Legacy*, it is reported to be definitely and categorically the last Davros story.

- *The Sixties* is now officially out of print and a reprint will only occur if sufficient re-orders are made. Otherwise hang on to your copies — they are already collectors items! To consolidate this success, *The Frame* team are about to embark on *The Seventies*, which should be released at the end of 1994, spurred on by the knowledge that *The Sixties* has been entered for a prestigious design award!

- For the first time in over fifteen years a DOCTOR WHO novel will have internal illustrations. *Lucifer Rising*, by Andrew Lane and Jim Mortimore, will feature eight black-and-white illustrations by fan Lee Brimmicombe-Wood which will be used as frontispieces for each section of the book. Each section, which sets different stages for the story, will contain several chapters. The cover itself has been painted by Jim Mortimore (see last issue). *Lucifer Rising* is published in May.

Prydonian Renegades

Pictured right is Alister Pearson's cover illustration for Titan's edition of David Whittaker's *Power of the Daleks* scripts, edited by John McElroy. Unfortunately our puny black and white can't do justice to its lurid green hue, or to its vibrant yellow logo with blue and purple edging, but take my word for it, it's memorable. Published 18th March at £4.99. ISBN 1 85286 327 7.



Issue 196 of *DWM*, out on January 21st, features Sophie Aldred and Roger Limb interviews, an archive on *The Celestial Toymaker*, behind the scenes on the restoration of *The Dæmons*, and a prelude to *The Highest Science*.

DOCTOR WHO MAGAZINE
Looking Back SOPHIE ALDRED on her Ace time in Doctor Who
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Star Trek VII rumours fly

The unexpected resignation of Brandon Tartikoff as head of Paramount was followed by a flurry of rumours about what film projects would either get dropped or see the light of day for the first time under a new regime. The regime is not entirely new — Tartikoff partly left because of conflicts with Stanley Jaffe, who had been installed in a position between himself and the Paramount CEO, Martin Davis. Jaffe, who has been described as "tight-fisted and difficult to work with", seems to have the upper hand now and is dividing responsibilities for film and television production. His former partner Sherry Lansing has become head of film production.

The effect on any plans for a *Star Trek VII* remain at the level of rumour, but Lansing known to be a STAR TREK fan and has expressed interest in reading ideas for a new film. Tartikoff had been interested in combining the crews of the old series and THE NEXT GENERATION in the next TREK film. This was one reason why Scotty was allowed to appear in the 24th century on THE NEXT GENERATION. The thought was that by being there he could cause some sort of time anomoly that could draw THE NEXT GENERATION's crew back into the time of the original crew.

Since the change of regime at Paramount, talk has shifted much more to the idea of quickly — and no doubt cheaply — producing another film using the original cast while maintaining THE NEXT GENERATION as a very profitable television operation for at least one, and possibly two, more years alongside the new DEEP SPACE NINE.

William Shatner has been visiting the lot and is known to want to direct again. Leonard Nimoy has said he is hearing the same rumours as everyone else, but he has had no official calls from Paramount. He also said he never again would want to direct and act in the same film — it's just too difficult to juggle both. The most popular rumour concerning a storyline is that a rift of some sort occurs between Kirk and Spock that forces the crew to take sides.

The fate of THE NEXT GENERATION hangs in suspense. DEEP SPACE NINE began in the first week of January, but THE NEXT GENERATION shows no sign of flagging. It is more popular than ever now reigning as the most popular syndicated show of all time and making handsome profits for Paramount. The fly in the ointment is that all the cast contracts expire in April and promises of feature films — and hefty salary increases — will be necessary to ink new contracts. Many doubt that Patrick Stewart will be willing to sign for a full season of episodes given the many opportunities he has for stage and film work, but the studio is maintaining a public position that the series will continue as before. Since the television division will lose its prize network show, CHEERS, at the end of the season, it will be watching the reception of DEEP SPACE NINE very closely to determine how far it must go to keep THE NEXT GENERATION intact.

In an all-out effort to provide the best possible send-off for DEEP SPACE NINE, Paramount has rushed the two-part story *Chain of Command* to air three weeks earlier than initially planned. The grim tale of Cardassian treachery and torture of Captain Picard is running during the Christmas holidays — when repreats normally grace the screen — in order to lead into the early premiere of DEEP SPACE NINE and also provide it with no competition from a heavily-promoted NEXT GENERATION episode that same week. The publicity department has been hard pressed to create the advance coverage for the NEXT GENERATION story that had been planned. Amnesty International has lent its expertise to the torture scenes, and Michael Piller called Patrick Stewart's performance the best he had ever seen.

Quantum Leap 'close to cancellation'

There is concern among US fans that QUANTUM LEAP, currently in its fifth season, may be close to cancellation. The most recent run of episodes have been getting disappointing ratings, and have come in for criticism from some quarters as the plots have begun to deviate from the 'traditional' character storylines to more science-fiction orientated themes, investigating more of the concepts behind the series.

Producer Donald Bellisario has already begun mounting a campaign to save the show.

Avengers back on Channel 4

It's been a long time a-coming, but at last, as exclusively revealed in DWB 86 (!), Channel 4 have begun their re-runs of the original videotaped series of THE AVENGERS.

The run kicked off on January 7th with *The Frighteners*, the only surviving Ian Hendry episode, and is now continuing with a selection of Honor Blackman (Cathy Gale) episodes, showing twelve episodes in all. One episode was screened as part of TV Heaven last year. See DWB 86 for further details.

Negotiations open as Paramount ask: is Patrick Stewart irreplaceable?

AS JANUARY BEGINS, so does hard bargaining between Paramount and Patrick Stewart over his return to THE NEXT GENERATION next season. Several of the cast have now signed for a seventh season with an option of an eighth, but Stewart wants to be given time to do other projects, especially theatre work. The fact that his one-man performance of *A Christmas Carol* was again playing to sold-out houses on Broadway this year only bolstered his resolve to carve out time for his other acting projects if he is to remain with the series that no one expected to last beyond the actors' original contracts.

However, Stewart remains grateful for the fame that STAR TREK has brought him and he takes pride in the show's accomplishments. He insists that he would like to return if an agreement can be worked out. He described negotiations as being at an early stage and said "I would like to think that I will return for a seventh season of STAR TREK: THE NEXT GENERATION, but it is going to be entirely subject to extremely difficult negotiations ... I hope we can resolve this." However, he indicated that he expected the process to take a long time and that it would involve "a lot of bloodshed and a lot of tears, and a lot of anguish and wringing of hands, but certainly I would like to be back next year."

Fans are speculating what sort of device might be used to remove Picard from a number of episodes — perhaps he will become an admiral and command of the Enterprise on a day-to-day basis would pass to Riker? Others doubt that Jonathan Frakes could carry the show, whether part-time or permanently, giving rise to discussion of who might be called in to replace Stewart if Paramount refuse to compromise. A rumour spawned by the studio itself was that Ronny Cox might be an adequate replacement if Stewart proves too difficult.

Cox appeared in *Chain of Command* as a cold and authoritarian Starfleet captain who replaces Picard on the Enterprise when he is sent on a dangerous mission. Captain Jellico certainly shook things up — demanding instant obedience to orders and a change of procedures while making it clear that he felt that Picard had given Riker too much of a free hand. When Jellico refused to mount a rescue mission to save Picard, Riker was relieved of duty and Data became first officer. While some viewers thought the character brought some real military discipline to the ship, many thought he was intended to be a cautionary lesson on the psychology of an insecure commander. Certainly his Enterprise would display few of the Roddenberry virtues.

Patrick Stewart's other projects include bringing *A Christmas Carol* to London next year, if possible. He is also negotiating with a producer and a female start to do *Who's Afraid of Virginia Woolf?* in the West End and is discussing staging Peter Schaffer's play *Yonadab* in San Diego. Both were among the last productions he did in the UK before accepting the STAR TREK role and he feels they represent unfinished business.

Stewart will again direct many of his TNG co-stars in a production of Tom Stoppard and Andre Previn's *Every Good Boy Deserves Favour* this spring. Performances have been scheduled for large theatres in Minneapolis, Chicago and Atlanta with the participation of the local symphonies. PBS's Great Performance series is enthusiastic about taping the Chicago performance for television broadcast at a later date.

THE NEXT GENERATION went into repeats for most of January after showing the dramatic two-part encounter with the Cardassians, *Chain of Command* — thus giving DEEP SPACE NINE as much of a chance to gather viewers as possible. TNG will return the week of January 25th with new episodes:

#12) *Ship in a Bottle* — Lt Barclay manages to free Prof. Moriarty from Data's old holodeck program.

#13) *Aquiel* — Geordi has a romance.

#14) *Face of the Enemy* — Troi goes undercover in Romulan disguise.

#15) *Tapestry* — Q takes Picard back to his Academy days after the Captain appears to die in sickbay.

Also coming soon, in March, will be a two-part story *Birthright* — rumoured to be a DEEP SPACE NINE crossover featuring Data.

Further to the preview of the first episode of DEEP SPACE NINE, *The Emissary*, on page 20, the following episodes have been confirmed.

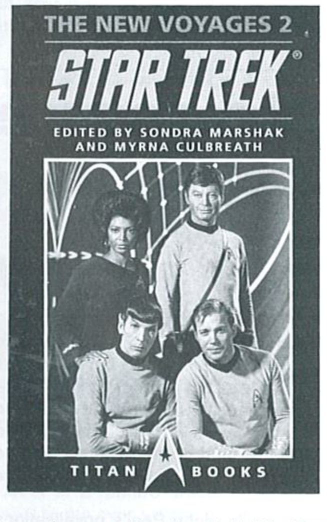
#2) *A Man Alone* — we learn a bit more about Odo, the shapeshifter, as he becomes the target of racist attacks. Keiko O'Brien finds a new job teaching the station's children.

#3) *Past Prologue* — the history of the Bajoran/Cardassian conflict is reviewed.

#4) *Babel*.

Susan Bay, Leonard Nimoy's wife, has recently recorded a DEEP SPACE NINE episode as a Starfleet admiral.

Kathleen Toth



Above: the cover for *Star Trek: The New Voyages 2*. Our reviewer Craig Hinton described it as "crap and not worth reviewing"!

New SF boom hits American networks

THE WRITER-PRODUCER TEAM behind blockbuster hit movies *Backdraft* and *Robin Hood: Prince of Thieves* are set to launch a new networked science fiction series called SPACE RANGERS. And film producer Steven Spielberg is planning to dip his toes into SF waters once more with SEA QUEST.

Science fiction series have become mostly alien to the cost-cutting television networks in recent years because of their high budgets. In addition, the predominantly young male viewers in search of SF simply don't watch networks much.

For every newsworthy SF success like STAR TREK: THE NEXT GENERATION, there have been several unsuccessful and short-lived flops like ABC's BATTLESTAR GALACTICA, CBS's THE FLASH and NBC's BUCK ROGERS IN THE 25TH CENTURY.

However, the networks seem prepared to take their biggest plunge into the SF universe since the late 70s, with NBC planning to debut Steven Spielberg's SEA QUEST during the autumn of 1993 and SPACE RANGER set to appear on CBS this winter.

TIME TRAX syndication distributor Gregg Maday of Prime Time Network feels "Anytime you do SF, anytime you get into action-adventure, you're taking an absolute bath on every episode". The expense of producing special effects related shows is what puts many producers off and makes them stick to easy-to-shoot cops 'n' robbers fare.

Jonathan Levin, responsible for CBS's dramatic series commissioning feels the odds for success aren't that low: "The failure rate [of SF] is no higher than for cops shows, but there have been so few attempts to do SF that the misses seem more memorable."

Space Rangers

Despite SF's dodgy track record, the ambitious science-fiction tv series called SPACE RANGERS is exactly what Trilogy Entertainment partners Pen Densham, Richard B Lewis and John Watson chose as their next project. Series producer Robert Halmi isn't worried: "The syndicated success of STAR TREK has started the cycle for space shows again."

Densham, who wrote the Kevin Costner *Robin Hood* with Watson, created a renegade rock 'n' roll team of futuristic peacekeepers patterned after the Flying Tigers, a group of American eccentrics and misfits who fought the Japanese on the frontier outskirts of China prior to the outbreak of World War II.

These galactic gunslingers will help keep order in the uncharted regions of space early next year on CBS in a one-hour prime-time series. SPACE RANGERS, budgeted well over most network series at an estimated $1.3m-$1.4m an episode, recently finished filming in a small rented complex of soundstages in Van Nuys, California.

"This is blue collar outer space," says executive producer Lewis. "Our characters have to deal with budget cuts and machinery breaking." Densham agrees: "Our characters are the guys under the hood. The universe is not a lectern — we're in space for the hell of it."

CBS liked Trilogy's ideas and signed the production company to a multi-year deal to develop their ideas. The network ordered six episodes of SPACE RANGERS, starring Academy Award winner Linda Hunt (*The Year of Living Dangerously* and *Kindergarten Cop*), and agreed to a steep licence fee estimated at $1m per episode. The producers used extensive matte paintings and computer-generated special effects to squeeze the most out of their budget.

The networks desperately want to find a way to bring that lavish form of programming back to their schedules. For SPACE RANGERS, CBS hooked up the independent Trilogy — a small company with no overhead and just a handful of employees — with RHI Entertainment, a company that produces strictly movies and mini-series. RHI's projects include a $15m mini-series about global warming called *Fire Next Time*, the $20m sequel to *Lonesome Dove*, and the $30m mini-series *Scarlett*, the sequel to *Gone With the Wind*.

Sea Quest

NBC recently committed to an unusual order of 22 episodes of Steven Spielberg's futuristic series SEA QUEST for next autumn, easing the burden on that production by allowing the producers to amortise their costs over a longer period of time.

Spielberg, inspired by George Lucas's primetime tv debut THE YOUNG INDIANA JONES CHRONICLES, has teamed his Amblin company with Universal TV for SEA QUEST. The series is set in the year 2018 aboard a gigantic undersea laboratory, commanded by Roy Scheider — a sort of Deep Sea Nine!

NBC pay a $1m per episode licensing fee in return for what they hope will be the top-rated action-adventure show of the autumn 1993 season.

Executive producer of SEA QUEST is Rockne S O'Bannon, who promises an innovative adventure series. Much like the advance scuttlebut for DEEP SPACE NINE, O'Bannon promises all the drama of the traditional Western in a futuristic setting. "There will be no papier-maché tentacles crashing through portholes on SEA QUEST," he claims, trying to distance the nascent series from the Irwin Allen tag.

To ensure deep sea accuracy Amblin has hired Robert Ballard from the Woods Hole Oceanographic Institute as a consultant. A realistic show that both adults and children can watch together is the aim of SEA QUEST.

The main thing worrying the networks about their renewed interest in SF is that unlike STAR TREK, these new series don't have a pre-sold audience. They have to quickly build and maintain a loyal viewership if tv science fiction isn't once more to be discredited an ignored by the American networks.

Brian Robb

briefly

SF on Radio 5

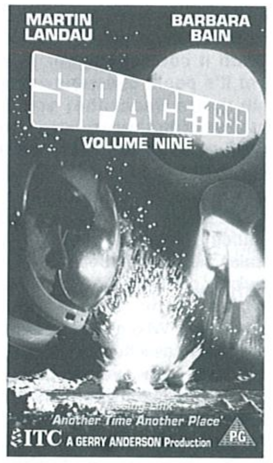
Just started on Radio Five — the third season of the American SF-detective series *The Adventures of Ruby*, best described as a cross between Barbarella and Cyberpunk. It's on at 9.30pm on Fridays till mid-February, and though it suffers from Radio Five's poor frequency (it should really be heard in stereo, on headphones!), it's worth a try ...

Computer game problems

IBM users may have trouble loading the *Dalek Attack* computer game — several fans have found that their machine lacks the memory the game needs (though the self-same computers have happily done everything else, including publishing certain prominent magazines, demanded of them). Though the game's box doesn't specify any special requirements, readers are advised to check compatibility, and hold onto their receipts ...

Lime Grove

The BBC's Lime Grove studios, home to the early DOCTOR WHO serials, amonst many others, is to be turned into a block of social housing following its aquisition by Country & Metropolitan Homes and the Notting Hill Housing Trust for £4.5m.



For a review of both Space: 1999 tapes released this month, see page 25

DOCTOR WHO
CLASSIC COMICS
FREE GIANT ZYGON POSTER!
Re-presenting the first appearance of the Third Doctor in the Doctor Who comic strip!
Behind the Scenes: The late Seventies, and the Fourth Doctor in TV Comic!
The Daleks strip from TV Century 21 continues!
Issue 4 • 3rd March 1993 • £2.50 • US$4.95 • CAN$5.75

The latest issue of Marvel's reprint series *Doctor Who Collected Comics*, published 4th February.

Levine sends impassioned letter to John Birt

FORMER DOCTOR WHO script consultant Ian Levine has written an open letter to the BBC's new Director General John Birt, asking him to reinstate DOCTOR WHO to BBC1's schedules, clearly outlining the reasons which he hopes will encourage him to do so.

Levine told *DWB* that he felt compelled to write the letter because "after four years I'm sick and tired of there being no new DOCTOR WHO and the pathetic apathy of the fans who don't seem motivated enough to want to get up and do anything about it, unlike STAR TREK fans. Instead they seem content to believe Peter Cregeen's lies of 1989 that the BBC is still looking for 'the best way to take the show through the nineties'. In fact, in a perverse way, the fans' complacency is helping to kill the memory of DOCTOR WHO, and I felt that I just had to do something. After four years, isn't it about time to wake up and smell the coffee?"

To ensure that his views don't go unnoticed, Levine has sent copies to all members of the BBC Board of Governors and influential BBC bigwigs like Marmaduke Hussey, Will Wyatt and Alan Yentob. "With Powell and Nathan-Turner gone and the series in its 30th anniversary year, this is possibly our last chance to make the BBC see sense."

Levine has announced that a press campaign utilising the funds from the Save Who fund is also imminent, and has called on all readers of *DWB* to participate in an earnest but restrained new bout of letter writing.

See over the page for the full, unedited text of Ian's letter. Copies have been sent to Marmaduke Hussey, the Board of Governors, Peter Cregeen, Will Wyatt, Alan Yentob, Mark Shivas, Anna Home, Alan Ayres, James Arnold Baker, Liz Forgan, DWM, TV Zone, DWB, BBC Video, BBC Exhibitions and Janet Street-Porter.

What follows is the full and unedited text of Ian Levine's open letter to John Birt:

Dear Mr Birt,

I am writing an open letter to you, with a copy sent to most of the heads of the BBC, to request that you finally keep the BBC's promise, and return Doctor Who back into production, now that the greatest obstacle to its return, Jonathan Powell, has at last vacated his post as controller of BBC1. Followers of Doctor Who are now looking to you as the potential saviour of the show which, this November, celebrates its thirtieth anniversary.

No-one could understand why the BBC would consistently refuse to make a programme that is so popular, and that so many people avidly want to see. Back in November 1989, Peter Cregeen aswered several letters of concern printed in Radio Times. These letters voiced worries about the future of Doctor Who after various rumours of its cancellation were rife. Mr Cregeen put these worried peoples' minds at ease by assuring them that Doctor Who was as important to the BBC as it always had been and looked set to run for many more years to come. Enclosed with this letter is a photocopy of that very issue of Radio Times from which it now seems Mr Cregeen's intentions were false and he has misled the public. I also enclose a photocopy of an article from the summer of 1989 featuring quotes from Peter Cregeen's press statement in which he says that Doctor Who is an important show and should run for another 26 years and that there is no question of its cancellation. All this seems totally contrary to what has happened since, because we are now into the fourth year of total non production of the show.

Doctor Who is the only BBC programme which earns more in spin-off revenue than it costs to make. For example, at it's peak, overseas sales brought in more than the actual production cost of the programme. In 1980 the show was syndicated on 150 different local channels in America alone, as well as huge successes in Australia, Canada, New Zealand, The Far East and many countries around the world. The overseas sales slumped off because of a lack of popularity of the recent Doctors as compared to Tom Baker, who encapsulated Doctor Who at its very best.

As for the video cassettes released by BBC Enterprises (now over 50 titles), every single release has made the video top ten in the chart which is compiled and made public by Gallup. In fact, in May of last year an old black and white adventure, Tomb of the Cybermen, went straight to number one in its first week of release, topping sales over such classics as Walt Disneys "Fantasia" and "Silence of the Lambs". Also Target Books (now owned by Virgin) have released over 150 Doctor Who Titles all of which are into their eighth or ninth re-prints. These have turned over huge amounts of money for the BBC. BBC audio have released some Doctor Who titles on their Spoken Word series, the most recent of which, "Evil of the Daleks", actually went into Gallup's top one hundred pop chart at number 72. The BBC also licensed rights to Marvel Comics who have produced a monthly Doctor Who magazine since 1979 and recently went bi-monthly with a second Doctor Who title, such is the demand for Who-related material. In 1983 when the BBC ran its own two day event at Longleat House in Warminster, Wiltshire, 70,000 people turned up at a cost of £10 per head. In fact only a couple of years ago a gimmick Doctor Who record was released by The Timelords called "Doctorin' The Tardis" which went to number one on the pop charts and sold in excess of half a million copies. All these facts prove Doctor Who is very much alive and popular in the public's mind.

Part of the problem has been that, while Doctor Who has had nine producers to date, the first eight kept the show consistent and popular whereas unfortunately the most recent producer, John Nathan-Turner, is considered by many to have ruined the show which previously at its peak had fourteen million viewers. His policy of casting comedy guest stars in such a serious science fiction drama is part of the reason for its downfall. For instance most people feel that Ken Dodd, Hale and Pace and Nicholas Parsons were not suitable guest stars for Doctor Who, nor was Bonnie Langford a suitable companion. Jonathan Powell hated the show and took it off in 1985 hoping it was dead and buried. The public outcry made Michael Grade look like the culprit not Jonathan Powell. The show was immediately reinstated and Grade said that it needed a firebrand new producer and a fresh approach. Many believe that out of spite Powell left John Nathan-Turner and his team there purposely to ruin it, including scheduling the show opposite Coronation Street, also reducing each season fro 26 to 14 episodes per year. Powell totally ignored various campaigns by Doctor Who fans to get John Nathan-Turner replaced by a new producer. John Nathan-Turner then fell into his own trap with the casting of Bonnie Langford, which led his own Script Editor to finally walk out on him in disgust, giving his reasons for doing so, putting it down to the incompetence of the producer. With all the press coverage which followed, this turned out to be a totally unique situation for the BBC. Michael Grade then fired Colin Baker but still Jonathan Powell left John Nathan-Turner in charge, who this time brought in Sylvester McCoy, and saw the last three seasons to date deteriorate to previously unimagined depths (presumably to the satisfaction of Jonathan Powell who then proceeded to cancel the show without apparently telling anybody!)

There is no reason why, given a 'firebrand' (to quote Mr Grade) new producer and a respectable budget, Doctor Who couldn't return better than ever. Doctor Who has a premie unique to television in that it has an inexhaustible format. Coronaion Street may have run for slightly longer, but in twenty years time Bet Gilroy will still be pulling pints in the Rovers whereas an enigmatic new actor may be portraying the Doctor in a diverse array of settings and situations, which is why people of all ages and backgrounds warmed to it during the halcyon days of the sixties and seventies. The mid to late eighties is a write off for most people thanks to the BBC's own disinterest, but with a new decade and a landmark thirtieth anniversary approaching this is an impassioned request to you to at least review the potential for a dynamic new series.\

It could never be a fair substitute for four years of no new Doctor Who drama at all from BBC television, to give us a radio show on Radio 4 (which is being made in 1993) plus old repeats on BBC2 (welcome though they both are). If the radio show and the repeats both went ahead in addition to a new show being in production, then it would seem far fairer of the BBC. And also, to propose a Doctor Who cartoon (currently in consideration by BBC Enterprises) would be even worse, God forbid. Doctor Who is primarily a television drama medium.

The BBC have never actually admitted that Doctor Who has been cancelled. The fans desperately wanted to believe them, and believe that the show was coming back, so they didn't really act. Any form of action campaigns were weak and diversified. Compare this with Star Trek that was cancelled in the late sixties but the fans never gave up pestering and badgering Paramount until now it's Paramount's biggest money spinner. So far we've had six movies (and a seventh on the way) which have been major successes, six years of a new T.V. series which has twenty six episodes each year of fifty minutes duration each, and now a second spin-off series in production at the moment. Paramount certainly learned the value of milking cult television for all it's worth. Pity the BBC have never followed suit. Please remember Mr Birt, there has been a total lack of any science fiction at all under Jonathan Powell's reign as controller of BBC1, despite the BBC's recent commitment to cater for a broader spectrum of tastes.

1993 sees the 30th anniversary of Doctor Who. We desperately need a new show in production to celebrate this milestone. Part of the blame must go to BBC Enterprises who have been relying on the promise of a film being made which was never going to happen in a million years. A rather inept company called Coast to Coast (now known also as Green Light) bought the film rights some five years ago and have done nothing with them, because they found themselves unable to raise resources or money, and BBC Enterprises seem to have sat there waiting for this film to be made when it looks unlikely to ever get off the starting block.

The BBC drama publicity spokesman, Alan Ayres, has persistently hidden and twisted the facts of Doctor Who's cancellation to any official enquiries, and also to any fan enquiries which came through an organised day of action in November 1990. Alan has become known as the Lord Ha-Ha of the BBC, especially after angering and incensing thousands of Doctor Who fans in 1990 with the hypocritical and sycophantic press statement "Nobody wants a battle-weary Time Lord languishing in the backwaters of audience appreciation"

Independent companies are virtually banging at the BBC's door pleading for someone to listen to their grand plans to resurrect Doctor Who. Companies which include the award winning Saffron (Victor Pemberton) and Cinema Verity (Verity Lambert) have all been turned away, and only a couple of months ago a £3 million bid from Bray Studios — who were willing to put up the cash on the basis that they could see some return for their money — was totally ignored, but now Jonathan Powell is no longer in residence.

So whatever happened to the BBC that delighted and entertained us with such wonderful dramas as I-Claudius, Henry V111 and his Six Wives, and Elizabeth R, comedies such as Fawlty Towers, Dad's Army, Some Mothers Do Ave Em, and Steptoe And Son, and such great Science Ficton as Doctor Who, Blakes Seven, and Doomwatch. None of these programmes seem possible under today's BBC1 lacklustre scheduling. However Alan Yentob must be praised for scheduling Fantasy genre shows under his BBC 2 rule:- Star Trek, Thunderbirds, The Invaders, Quantum Leap to name but a few, but these are still all repeats or US imports. There seems to be no new UK Science Fiction on either channel.

There are many ways to ensure extra financial return for the BBC if a new series of Doctor Who did go into production. For instance, because of the interest in video and the interest from the fans and collectors, if an extra ten minutes were shot for each story and kept in the can, as has often been the case in the past, then each video release would sell at least 40,000 copies, if containing unseen footage from the T.V. version, at £12.99 which is the price of a BBC Enterprises special release. This would turn over more than half a million pounds for each release and if you released six stories a year that would be in production, and then went on to video cassette, you would see a good three million pounds turnover back towards production costs, a good chunk considering there are many other ways of earning revenue from Doctor Who as well.

Unfortunately Jonathan Powell was quick to use the low ratings opposite Coronation Street as an excuse to take Doctor Who off the air after a twenty six year run, yet hypocritically sidestepped the ratings system while defending Eldorado, which he attempted to force-feed down the throats of a public that clearly did not want to know, and still don't, despite it even being shown on Christmas Day.

If any further evidence were needed of Doctor Who's continuing popularity what about the world-wide conventions ranging from Chicago to Sydney often attracting three thousand people at a time. Also the NFT had various Doctor Who screenings recently, the last one of which the organiser admitted could have been sold out six times over. What about the exhibitions:- Longleat House, which is still running, is the longest exhibition for any T.V. show in history. When the Doctor Who exhibition was at M.O.M.I. at the South Bank, it was extended from three months to six and then it went on tour nationally. Doctor Who has even led to three different stage plays, and even has its own shop in Islington devoted entirely to Doctor Who product. And what about the record breaking auctions at Bonhams where many thousands of pounds were raised by selling off Doctor Who props and costumes, raising money that should, at the very least, have been ploughed back into making a new series of the show.

There is more merchandising now than ever before, all of which earns revenue for the BBC. There are mugs, calenders, models and statuettes, model kits to make your own Doctor Who props:- everything from Daleks to the Tardis, a chess set at £700.00 retail, plates to mount on the wall and even CD's of incidental music used on the show. No other show in history, even Coronation Street, has generated this much merchandise.

Although there is a lot of nostalgia for old Doctor Who, people want to see a new fresh show far more than anything else, and the possibilities of the program's format are limitless. Once again I implore you to consider bringing it back into production immediately, in time for the thirtieth anniversary.

"Don't throw the baby out with the bathwater"

Yours faithfully,

Ian Levine

Please note that the opinions expressed above are the author's own and the publication of this letter does not necessarily constitute endorsement of those views by DWB.

Sexism in Doctor Who — a product of its time?

Daniel O'Mahony
Fordingbridge, Hants

Thanks for *DWB* 109. My interest was particularly aroused by Alison Inman's *Stories for Boys*. It's difficult to disagree with the assertion that DOCTOR WHO was always, to various degrees, sexist, but I would take issue with a great deal of what Alison says. For example, she suggests that DOCTOR WHO's inherent sexism is "a part of its popular appeal ... is the programme, therefore, aimed principally at — and celebrated by — male viewers?" If this is true, can Alison explain America, where female fans outnumber the males? I can't believe that sexism is one of the principal attractions for Doctor Who's fans. May I suggest that season fourteen isn't popular because it's mysogynistic (and it is) but because it's good?

However it's the articles views on the companions I found most interesting. I largely agree with Alison's dismissal of Ace — a wholly ridiculous character with little depth, an incredible history and hopelessly contrived motivation (look at the utterly artificial 'chickening out' scene in *Silver Nemesis* or the 'seduce the guard' scene in *The Curse of Fenric*). Ace is saved only by the (usually) good acting of Sophie Aldred — something which can lend depth to even the most dull or stereotyped of characters — look at Katy Manning, Mary Tamm, Sarah Sutton or even, on occasion, Nicola Bryant.

On the other hand, I'd take issue with Alison's summation of Sarah. We are told that "Sarah Jane was introduced to represent womens-lib; after her first story's promising start, her abrasive edge was more or less abandoned." More or less correct in some respects, but the womens-lib Sarah represented during season eleven was a strange sort of pantomime "feminism", limited to her refusal to make the tea and the "where I come from we told the men where to get off" speech in *The Monster of Peladon*. Once shorn of Barry Letts, Sarah developed into a genuine, realistic personality unhindered by the gimmickry of her debut season — in many ways a counter-balance to the somewhat sparse number of female characters during the Hinchcliffe era. I take the point about *The Five Doctors*, but that story was an aberration for all concerned.

In fact, to do a proper analysis of sexism in DOCTOR WHO, you have too consider the roles the companions were designed to perform. Ian and Barbara were both products of Sydney Newman's desire to educate the kiddies. As has been widely noted, they are representatives of the two educational themes which DOCTOR WHO was to pursue — history and science. But they were also characters in their own right, which is why *The Aztecs* is so successful. Any sexism that can be levelled at the series' portrayal of Barbara can be put down to the inherent sexism of the time — this is the early 1960s after all, and for all its attempts to be different, DOCTOR WHO is nothing but a product of its time. Susan is a different matter. Susan was intended as a character for the child audience to identify with. As identification characters tend to be rather bland cyphers, this perhaps goes some way to explaining why Susan's 'alien-ness' was not more overt as planned. Nevertheless, these three companions represent a sort of middle-class, early sixties 'balance'. Once the educational aspects were done away with there was no longer any need for Ian and Barbara characters, but a greater need for characters for the children to identify with. Thus the sixties companions are a parade of thinly-sketched non-characters with little of even the meagre depth of Susan. Vicki, Dodo, Polly, Victoria, Zoe — the tradition continued with Jo, Nyssa, Mel — but this non-character trait is basically genderless so we have Steven, Ben, Jamie and, later, Adric who slot neatly into the same category. Note also the androgynous qualities of some of these names — Vicki (who spends much of *The Crusade* disguised as a boy), Dodo (a 'tomboy'), Zoe, Jamie (in a skirt), Adric. Being underwritten as they are, the female non-characters are bound to appear sexist, born as they are from a sexist society such as our own.

In this sense, the most successful companions (of wither sex) are likely to be the best devised, the best written, those who have the greatest genuine depth. Probably the best companion (female or otherwise) the Doctor has ever had was Liz Shaw who was created by a DOCTOR WHO production team who (for once) knew what they were doing and how to bring it about. Not surprising then that Liz should go to the wall when a new production team took over. The Barry Letts era is probably the most cosily sexist in DOCTOR WHO history (until the creation of Peri, that is), but this period smacks of reactionary hypocrisy and facile moralising anyway. The Pertwee era has a glib and superficial interpretation of many contemporary issues. Sexism is not alone in this.

Actual overt sexism is very rare in DOCTOR WHO. One thing in its favour is that it had scrupulously avoided the SF cliché (and the misogynistic masochist's favourite fantasy) of the planet ruled by Amazonian women (who nonetheless wear very few clothes) and who keep men only for breeding purposes. Thankfully Michael Grade saved us from *Mission to Magnus* (you could make a case for *Galaxy 4*, but the Drahvins are a little more subtle than that). On the other hand, there is the unfortunately all-too-common 'females-in-peril' situation that permeates the show (though Alison touches on this only briefly). To suggest that these sort of scenes constitute 'symbolic rape', as some have done, might be going a little too far, but in some cases (for example, *The Talons of Weng Chiang*) it's difficult to argue otherwise.

In the end it must be admitted that DOCTOR WHO is not alone in its sexist ways. Analyse almost any other tv programme and you will find the same, or worse (eg VIRTUAL MURDER). The sexism in DOCTOR WHO is not integral to its structure — simply reflective — of society in general, of the BBC, maybe even of the SF genre itself (though I'd argue against that as well). To expect DOCTOR WHO to go against the flow is expecting a bit much. Finally, Alison states "the show can boast only a paltry three scripts credited to women." Where, then, does this leave Jane Baker?

THUMBS DOWN FOR TRANSIT

Neil Sanderson
Manchester

Having greatly enjoyed everyone of the *New Adventures* so far I feel I have to express my displeasure with the latest. Whereas *Warhead* was a hugely enjoyable attempt at doing a Cyber-punk style WHO story, *Transit* fails dismally because it lacks the gripping storyline of Cartmel's book. Paragraph after paragraph of incomprehensible dialogue and characters who have little substance beyond their name (eg Credit Card) are thrown at the bewildered reader. Aaronovitch ploughs through the (sparse) plot with little thought for description or emotional content, making the narrative read more like a bus timetable or an electronic components catalogue than a WHO story.

As for the lead characters, well the Doctor is handled very well, as he has been throughout the books — am I the only person to have not enjoyed the seventh incarnation on tv yet greatly warmed to him in the novels — although his appearances are far too few. However Aaronovitch seems afraid to add anything to Paul Cornell's brilliant characterisation of Benny, established so well in *Love and War* and *DWM* 192, and so rather conveniently has her taken over by the enemy from the word go thus avoiding the need to enhance her character one tiny bit. And as for the Ace-replacement Kadiatu, she is badly conceived, spouts ludicrous dialogue, behaves inconsistently and her relationship with the Brigadier is as tenuous as it is pointless. Still, she seems set to be every Who fan's dream companion, as she drops her clothes at the drop of a hat!

There are a couple of good points. The continuity with the first two books of the *Cat's Cradle* trilogy is excellent, and the return to the Doctor's mysterious house is by far the best part of the book. But why is this abode seemingly only included when the writer realises he needs somewhere for two of the Doctor's party to indulge in a spot of rumpy-pumpy ? On this point, after the fuss that *Genesys* raised due to its (virtually non-existent) sexual content, I await with glee the reactions of the more prudish WHO fans to this tome!

Anyway, despite this blip, long may the *New Adventures* reign and roll on the monthly schedule.

David A Thomas
Maestag, Mid Glamorgan

After finishing Cartmel's *Warhead* I thought that I had read the worst DOCTOR WHO novel ever. That opinion still holds, but only just, now that i have finished reading *Transit*. I enjoyed both of Ben Aaronovitch's television stories, but this novel owes so much to the Cartmel version of DOCTOR WHO that I no longer recognise the Time Lord I grew up with at all. Much has been said about the increase in violence in DOCTOR WHO since Colin Baker's era, and the counter-arguments referring to Hartnell's attempt to brain Za in *An Unearthly Child* and his attempts to club a Roboman with his walking stick in *The Dalek Invasion of Earth*. Both of these cases, and even the acid bath scene in *Vengeance on Varos* were brought on by an instinct for survival and self-defence. In *Transit*, the Doctor tells Kadiatu to kill two of the enemy because they are in the way. Can you imagine any of the previous Doctors doing that ?

As for the new companion, both Virgin and *DWM* are guilty of the same lack of development in companions as the programme. *Love and War* showed us a strong, independent character who was not going to be bullied by someone she considered a "git". In the first *DWM* comic strip, apart from one or two asides, she's had nothing to say or do so far, and in *Transit* she's possessed from the very second she leaves the TARDIS, so all the intricate groundwork on her character is abandoned to make room for a relative of the Brigadier's. Kadiatu fills the gap left by Ace by being violent when needed and difficult when not. Just as Ace did the Doctor's fighting in *Remembrance*, so Kadiatu does battle with the computer virus in *Transit* with the Doctor watching and planning on the sidelines, knowing everything but letting no-one in on the game-plan. There are even shades of Ace's transformation into a Cheetah person, as Kadiatu is compared to a leopard on occasion.

In fact there is a noticeable similarity of plot and ideas in quite a few of the *New Adventures*. I'm not sure whether this is a case of parallel development, as in the 25th season, or whether there is a lack of really new ideas at the moment. is the "real" universe too boring all of a sudden ? Revelation took place mainly inside the Doctor's mind, *Time's Crucible* took place inside the TARDIS and *Love and War* juggled between Heaven and puterspace. And now, in this disappointing entry into the series, we are given reality and the subspace *Transit* tunnels. The floozies in *Transit* can plug themselves into computer terminals as could the Travellers in the previous book. And so far the enemies confronted by the Doctor since the *Timewyrm* quartet all show strong similarities to Ishtar not only physically but in personality as well. The Ishtar/Timewyrm character was part human, part machine, part virus, part computer programm. Since then we've had the Process (a datavore) created in the TARDIS by absorbing information just as ishtar merged with the TARDIS to become the Timewyrm. And now the "computer virus" style enemy in *Transit* has elements of both the Timewyrm and *Nightshade*'s Sentience.

As for the swearing, well what can you say ? The F Word is finally with us — and with a vengeance. I have no qualms with novels or films that use bad language — I didn't flinch once in *Alien*, and that film should enter the *Guinness Book of Records*. But I did flinch at finding it in a DOCTOR WHO novel. What is next on the list of barriers to cross? Steamy sex scenes written in graphic detail? Drunken scenes in the TARDIS? Oh, I'm forgetting, the Doctor does get falling-down-drunk, doesn't he? Will the Doctor now be written as a "Terminator Lord" who yells "Fuck you, asshole" at every Dalek he meets? DOCTOR WHO does not exist in a seedy world of drug addicts and prostitutes who eats nuts to take away the taste of semen. Or at least it shouldn't exist in such a world. Peter Darvill Evans bottled out of giving Ace the surname "McShane" (shame, as it has a nice ring to it) but seems content to let the *New Adventure* writers step further and further over the line of what is and what is not acceptable WHO.

Both *Nightshade* and *Love and War* were excellent novels and used situations and characters that were both new and familiar. *Transit* is a throwback to the style of *Warhead*, and I hope to God that it's only a temporary throwback. I'm glad Cartmel never got another season on television — I might even have stopped watching (Have I really just typed that ?). I'm also disappointed in Ben Aaronovitch, I had thought with his two televised stories that he had a wonderful insight into what made WHO tick, despite the rather sloppy production of *Battlefield*. Although, come to think of it, it was in remembrance that the rot began to show with the "Defender of Gallifrey" speech. Maybe I shouldn't be that let down by this novel. Maybe.

David A McIntee
c/o Virgin Books

I thought I'd better add a slight correction to your list of *New Adventures* for 1993, as you've spelt my name wrong (McKinty? Tsk Tsk). By the way, has anyone noticed how ST-TNG has started borrowing plots from RED DWARF? First there was *Clues*, which was *Thanks for the Memory* without the jokes, then *Better Than Li...* — sorry, *The Game* ...

LANGUAGE, TIMOTHY!

Zoltan Dery
Tenby, Dyfed

DWB is the best magazine of its type, but I must agree with the recent letter concerning "unnecessary" swearwords — *DWB* just doesn't need such language, please don't let it creep in.

I must also agree with Jeremy Spencer's letter. I too feel that the *New Adventures* "pervert the originality of the show". JNT may have done some daft things to DOCTOR WHO, but nothing quite as bad as some of the *New Adventures* (especially *Warhead* and *Transit*).

Colin Borthwick
Tyne and Wear

Having noticed the inclusion of progressively more and more distasteful words within the letters pages and DOCTOR WHO related features in *DWB* in recent years, my contempt for their users (arising for very similar reasons to those set out by Richard Payne in *DWB* 108) was at least accompanied by mild amusement at infantile attempts to inflict more of it on the readership by complaining about words being edited from previous correspondence!

On reading David Gibbs' comments the solution seems obvious. Seek your readers' views on its retention in the next *DWB* survey, and, when you find that perhaps 40-45% of respondents would prefer to dispense with it, use the fact that 55-60%

don't mind to justify its continued usage. This is after all the basis on which non-WHO material was brought into *DWB* — a policy which has now resulted in *DWB* 108 featuring DOCTOR WHO on only five pages out of twenty eight, the majority of the remainder apparently about BLAKE'S SEVEN. As one of the 51% of those who replied expressing no interest in this series in the *DWB* 77 and 100 polls, I regarded this edition as extremely poor value for money, and one which I would not have wished to subscribe to.

David Brown
Woolwich, London

Regarding the use of swearwords in the context of readers letters. Most intelligent or imaginative people will not, I am certain, object to seeing the less eloquent among us make fools of themselves in public. If swear words are seen to be used with a sense of indiscriminate glee then, as a form of communication, their only function is to diminish the integrity of the ideas they are being used to express. In effect they harm no-one but the writer.

On a more serious note, I'd like to reply to TK Howe's letter in *DWB* 108. As an (presumed) appreciator of DOCTOR WHO you have been sadly missing the point. Watch a few stories again, this time keeping your eyes and ears open. It's possible that you may then find it harder to parade your xenophobia under the banner of moral self-righteousness.

INTOLERANCE

Sheila Rowe
Cornwall

What a pathetic letter from TK Howe. In my experience, speaking as a heterosexual, I have many gay friends who I originally presumed 'straight' like Mr Howe, in the closet so to speak and scared to come to terms with their orientation. They used to fight their inner feelings by slagging gays off, but since they have accepted their sexuality they have become happy, nay gay, folk. A lesson to all those homophobes out there!

Greg Donahue
Templestowe, VIC, Australia

I'm writing to express my sheer disgust that TK Howe would dare to write a letter such as the one that appears in *DWB* 108. he seems to believe that his archaic attitude towards homosexual people has some place in the *DWB* lettercol. Although I am not a homosexual person myself, I believe that every homosexual has a right to advocate "their way of life" without having to put up with idiotic comments from losers such as yourself. The fact that an "advertisement" for a gay pub (and that is not what it was, I feel that it was merely the announcement that another fan group exists) disgusts you is simply a reflection of what type of low-life you are.

Congratulations Gary on your stand against this amazingly intolerant and despicable individual.

Bill Avery
Dartmouth Park, London

I found TK Howe's letter (*DWB* 108) depressing. The prejudices shown reveal how small minded s/he is (and perhaps how insecure his/her own sexuality). How dare s/he seek to silence others?

The purpose of a group such as Gaylaxians is that gay men and lesbians may meet in a relaxed and friendly atmosphere to discuss and enjoy sci-fi and related subjects without the intrusion of bigots like TK Howe. S/he refers to *DWB* as being "clean and unique" — obviously her/his views on sex are rather sordid and on homosexuality very misguided. It may be disappointing to learn that it is not a pick-up joint or an orgy! As far as I am aware, only one relationship has come out of these social meetings.

Recent correspondence from gay readers has not been sexually orientated, but if anything, rather sexuality orientated. Letters like Luke Davidson's (*DWB* 106) are no less innocuous than those which tell about the regular meetings at the Fitzroy Tavern. I would recommend that any lesbians or gay men interested in DOCTOR WHO or similar genre give Central Station a visit on the first Monday of each month. TK Howe certainly won't be there — her/his anorak wouldn't be glamorous enough! Finally, thanks to Gary for his support on this matter.

Our postbag has been overwhelmingly opposed to TK Howe's views, though some have supported him in some respects ...

DON'T EMBARRASS US

Barry Piggott
Failsworth, Manchester

I feel that I must support TK Howe's letter in *DWB* 108 concerning the irrelevant matter of reader's sexuality creeping into the letters page. One shining example of this was Tony Sutton's letter in *DWB* 105, advocating that, like his 'gay pride' marches, we should all dress up and parade around carrying banners expressing our "love of the programme DOCTOR WHO". What arrant tosh!

Tony is exactly the sort of fan that makes me cringe with embarrassment when the media or the general public pick on someone they see as the 'typical fan'. I am a fan of DOCTOR WHO, but it does not rule my life to the extent where I am willing to make a complete ass of myself in public. And as to the connection between homosexuality and DOCTOR WHO, it seems about as relevant as the connection between my left gonad and the planet Jupiter.

GETTING A LIFE?

John Connors
Liverpool

How dare Paul Kirkley suggest that having a precious interest in tomato soup is "no way to live a life". Doesn't he understand how much it means to some of us ? Seriously, I hope nobody was taken in by Paul Kirkley's piece of judgemental prejudice in *DWB* 109. I do know him and he's not half as cool as he makes out. The accompanying cartoon was about as funny as having tomato soup poured over you — a fate I feel would be appropriate for both Paul and the cartoonist

John Scott
Wylam, Northumberland

I am writing in response to Jeff McDowell's letter in *DWB* 108. I was utterly astounded that a reader of *DWB*, of all WHO-related magazines, could write with such arrogance an absolute load of disrespectful twaddle about a man who has done more for DOCTOR WHO than perhaps any other in 'fandom'.

It would seem that Mr McDowell wrote his letter just to provoke a response such as mine. Well, so be it. I am not willing to stand by and suffer such pretentious garbage. I may be totally misguided, but my reading of Ian Levine's revelations suggested no hint of egotism. So the guy did, on occasion, throughout the interview point out contributions to the series which he had made, but JNT never credited him for. He has also highlighted his unique contribution to the recovery and preservation of many hours of DOCTOR WHO, which might have been lost forever without his efforts. So what? Does, at any point, ask for adulation, or worship from the *DWB* readership? I think not.

On the contrary, his attitude has been one of modesty towards the entire situation. If he had been seeking 'deity' status one would imagine that he would have told his tale long before now, and to a publication with a wider readership such as *DWM*.

However, the fact that he told his circulation to a publication with a very modest, supposedly intelligent readership suggests that, perhaps it wasn't for self-glory that he finally spoke out. Levine's contribution and revelations needed airing, and to attack the man for actually opening his mouth after all these years is totally ridiculous. Mr McDowell's attitude towards *The Daleks* and *Tomb* also left me perplexed. If the former's such a hoot, and of so little interest to the general public, how does Mr McDowell account for its huge sales. Did the buying public just purchase it for a laugh, because they found Billy Hartnell's *Carry On* performance so hilarious ?

I assume from his address that Mr McDowell is a student. Perhaps this explains his attitude. I too am a student, but have no intention of becoming a regular member of the university DWAS because of the attitudes of individuals such as Mr McDowell, and the pretentious belief of most student 'fans' that the show should be seen as nothing more than a pseudo intellectual joke.

In fact, Mr McDowell's entire letter, as you may have gathered, has managed to get my goat. But if he feels as he appears to do, what is he doing reading *DWB* when it would seem that its readership and editorial line would disagree with him totally ?

LEVINE'S REVELATIONS

Bryan Jenner
Calgary AB, Canada

I had to laugh at the two part feature in *DWB*s 106/7. Whilst I agree that a lot of the actions JNT is accused of are highly unprofessional and questionable, I feel that a lot of the opinions expressed were an example of the pot calling the kettle black.

First of all, there were the comments about important scenes being edited in favour of establishing shots. Ian Levine gives examples of rough edits over-running by upwards of ten minutes — cutting this is a reduction of 40% of your written material *[I think you may find that this actually refers to the 45 minute episodes of season twenty two]*. So where was the script editor. Editors ensure scripts are twenty five minutes long, for crying out loud! JNT should never have had the opportunity to dictate the removal of ten minutes of material if the editor was doing his job.

And then there's Levine himself. Bragging that he stuck around for five years of humiliation, insults, arrogant dismissal etc suggests to me a degree of masochism that deserves derision rather than admiration. And I really had to admire his credibility when, after being humiliated at the DWASocial 5 by JNT, and not speaking to him any more, he still accepts his offer of a trip to New Orleans!

Brian Gallagher
Hammersmith, London

Although I enjoyed the 'Behind the Scenes' features in *DWB*s 106/7 I felt that they did not go far enough. Not in their anti-JNT material (I sometimes wonder if he owes *DWB* money or something!) but in details of the genesis of various stories, such as *Attack of the Cybermen*, which was new and interesting information. Something else that should have been expanded on were the expanded versions of stories which Ian Levine possesses. I feel that a major article on this subject is in order, revealing more about these extra scenes.

CF Martin
Berkeley, CA

From the Inside really portrayed JNT as a raving lunatic. Given the many specific examples of his atrocious behaviour cited, it's amazing a few good seasons were produced under his tyranny. While I'm sure Saward and Levine are sincere in their criticisms, they do have chips on their shoulders. It might be interesting to find a production team member who is willing to defend Nathan-Turner now (if for no other good reason than to seem objective), perhaps Gary Downie? Good luck at it.

Regarding the new sci-fi channel, their oddly named noontime *Doctor Who Hour* is really just one episode, with the remaining half hour filled by old American serials with names like Flying Disc Man from Mars. The DOCTOR WHO episodes are uncut, but interrupted twice by commercials, and an annoying little planet periodically occupies the corner of the picture. Could you please publish the address of the Sci-Fi Channel, in case I'm ever inclined to write them a letter?

Andrew Pixley's *The Never Ending Story* (*DWB* 106) perpetuates the myth that Number Six was never established as being John Drake. In *Once Upon a Time*, Number Two says "Report to my study in the morning, Drake." A local PBS station here has produced Prisoner analysis segments introducing every episode, one of which draws attention to this very point, so I know I'm not just misinterpreting a garbled line. Is this line omitted when The Prisoner is shown in England? I'd like to have this matter settled once and for all.

I think you'll find that the line is "in the morning break." Patrick McGoohan has apparently been pretty clear on this point. Maybe the term isn't generally used in American schools, but it refers to the interval between lessons around 11am which many British schools have, when delinquents may find themselves hauled up before the headmaster ... The real answer is probably that Number Six is Drake if he's any one person, but that McGoohan saw him as an 'Everyman' and therefore kept him anonymous ...

Chris Krisocki
Belleville NJ,USA

I've been reading "why do you spend so much time on a TV series" letters for far too long [but] they never really bothered me until Jeff McDowell's letter in *DWB* 108. I wonder how people who claim to be fans can call *The Daleks* "a sad piece of 60s material" which "wouldn't have been missed."

To the rest of such writers: You're writing to a publication that deals with tv shows. If you feel that there are more important things in life (and there are) then I suggest you write to other publications, such as newspapers, to air your views, rather than specialised publications, whose readers do profess an interest in what you're attacking in the first place, otherwise they wouldn't be buying them.

Such letters are noticeably tedious. They often say something like "Why spend so much time on DOCTOR WHO when people are starving in Somalia". I've got news for the writers — we know about other events in the world. Speaking of which ...

REPEAT CHOICES

Theo Robertson
Isle of Bute, Scotland

Having heard that *Genesis of the Daleks* is to be the Tom Baker repeat I can imagine that I'm in a minority in being very happy. So let me make a few points.

Genesis is quite simply the most perfect Who story of all time. In terms of content, acting, direction, and design no other story in the history of the programme can hold a candle to *Genesis*.

Bearing in mind the themes of *Genesis* (War, racism and genocide) it can be no coincidence that THE LATE SHOW are showing this story while there is an upsurge of the right wig in Germany and France, and while there is the horror of ethnic wars in the former Yugoslavia and Soviet Unions. *Genesis* is a mirror image of planet Earth in the 1990s — how many other Tom Baker can claim this?

I know that a lot of fans will be angry since they already have *Genesis* on video. "I spent £20 on it last year. I wanted *Seeds of Doom* repeated, the BBC have ruined my Christmas ..." they will sob. Well all I can say is no one made you buy the video. I for one haven't got *Genesis* simply because, no matter how brilliant the story, I won't buy it unless it is on a single tape. If you're stupid enough to buy double tapes then you can't complain.

If you're still unhappy that *Genesis* is being repeated rather than *Seeds of Doom*, then perhaps you should go and live in Sarajevo or Somalia, to get DOCTOR WHO into perspective.

Sean Coppinger
Acton, London

May I first congratulate you on the continued success of your first class publication. I find your insistence on publishing a good, wide range of the latest sci-fi news and stories most interesting and quite refreshing.

But am I alone in thinking that most of the forthcoming video releases pencilled in for 1993 are a complete waste of time and money? A foolhardy road that BBC Enterprises seem to be travelling down is that of releasing Colin Baker and Sylvester McCoy stories. In my opinion these tales are too recent to be pushed onto the market. They are still fresh in people's minds, and so, because of the negative reaction they received when first aired, I cannot envisage much change in attitude at this point in time. To be left in the archives a little longer would, I think, allow fandom's attitude towards them to mature somewhat. if some of these stories were complete turkeys, which they most certainly were, then we only have to look at Tom Baker's final season and Peter Davison's complete run to see that we are now mellowing our criticisms.

I am also sceptical about the incomplete stories being thrust upon us. I feel that it would be expeditious to leave these until all the complete stories have been released, by which time fortune may have bestowed a few more lost episodes upon us. It is quite obvious that BBC Enterprises pay little attention to the majority of their customers, and that the rare inspired choice that they do occasionally make is more luck than judgement. A shame when you consider that their revenue from these videos would be a great deal higher if they gave the public what they want, instead of exploitative rubbish that they do not.

Luke Curtis
Braintree, Essex

With the glorious non-appearance of the proposed media campaign funded from the raffle earlier this year, how about using the money to post a reward for missing episodes? Just because the BBC cannot pay for return of episodes does not mean that the fans cannot. I am sure that this would result in the return of lost episodes much swifter than at the moment. This money could also be used to advertise in specialist film collector mags. Has anyone thought of advertising for off-air recordings in Ghana, where *Power of the Daleks* was reportedly shown sic years ago? This would not be of transmission quality but a poor quality recording is better than none.

This is the perfect opportunity to use the money for positive uses rather than slagging off the BBC.

Neil Andrew
No address given

Given all the carry-on over the videotape of *The Tenth Planet* 4 (what a nasty hoax!) I was interested to read about the restored Steptoe tape *A Winter's Tale*. If this is the 1970 series (the same as the classic *Come Dancing*) should it not be in colour? It's also typical of BBC Video that there is no mention of any recovery/restoration on the tape box! Both *Come Dancing* and the restored episodes date from 1971 (colour) series. DOCTOR WHO is very lucky not to have lost any episodes later than 1969. Another of the restored episodes, *Without Prejudice*, was recently run on BBC2, and was noticeably shaky, even compared with normal black and white repeats. Any WHO episodes recovered from similar sources are likely to be of equivalent quality.

Re : JNT

Justin Richards
In-Vision

I notice that you refer to *In-Vision* in a throwaway line at the end of your item *And The Eyes Narrowed*. Gary says that "it appears that *In-Vision* will be approaching Bidmead, Saward and Levine" when we start coverage of the JNT era. This is of course true — we approach as many of the core production team as we can find.

But given the context of your remark there two implications that are just not true. The first is that we will be approaching these people rather than John Nathan-Turner. That is not so. We will make every effort to interview the producer of DOCTOR WHO for the era we are covering, just as we have in the past. I don't believe we could properly cover the series without the producer's help and comment. In fact we have already interviewed JNT about his time as production unit manager and also about some of his time as producer. You will see his account of the location filming for *City of Death* in our latest issue (printed, of course, with full permission). We anticipate interviewing him further.

In short the suggestion that we will compromise our editorial integrity because someone has made some remark about an individual associated with *In-Vision* is uncalled for. Assuming such comments were made (and *DWB* is the only source I have for this), that would at most affect who we ask to approach and interview JNT. Obviously it is a good idea to avoid pairings where there is any personal acrimony. So far we have never encountered such a problem.

Kate Orman
Strathfield, NSW Australia

Theo Robertson's claim (*DWB* 108) that 90% of fandom "know" that "JNT was the worst producer in the history of the show" isn't even close!

In *DWM*'s Silver Anniversary survey, out of twelve hundred respondents, 40.6% of fans voted John Nathan-Turner their favourite producer — even beating the legendary Philip Hinchcliffe. But despite the large number of voters and the absence of mathematical adjustments, *DWM*'s surveys are sometimes dismissed because its readers are somehow "not really fans". *[The argument was more that DWM's readers were relatively young, and therefore, if British, hadn't seen anything but JNT stories]*

So how about the results from a genuine survey done by a fan club noted for its criticisms of JNT? In the 25th Anniversary *Data Extract* survey (in which over 300 Australian fans voted), JNT came equal first with Philip Hinchcliffe — and this in a country where Hinchcliffe stories have been repeated as much as nine times, while JNT's stories have only been seen twice. 48.3% of fans stated that JNT was their number one favourite producer!

Perhaps Theo should have stated that "90% of *DWB* readers detest JNT." Are there only 4400 real DOCTOR WHO fans in the universe? I remember once voting JNT both best and worst producer in a poll. Food for thought?

RECENT DWBs

Andrew Green
Sheffield

Highlight of *DWB* 107 was the conclusion of the Ian Levine interview, which once again raised some interesting questions about JNT. Having met him on several occasions I find it hard to believe that he is as ego-centric and obsessed with 'his' show as your interview painted him, but credit where it's due, it seems that he did a brilliant job following the season twenty three postponement to gain the publicity that the show received on that occasion.

The Chris Boucher interview was the first one with him that I have read, and he came over as an interesting chap with some strong views. I look forward to part two. Although I have never seen an episode of THE TOMORROW PEOPLE, Gary Clyde's article was still very interesting, following in the same excellent vein as the previous *DWB* articles on SAPPHIRE AND STEEL and THE PRISONER. How about an article on the early eighties children's series INTO THE LABYRINTH? All I can remember about this is that it featured Ron Moody, and every episode ended with some sort of treasure about to be gained, when an evil character would pop up shouting "I deny you the Nidus/Scarabeus", and it went off into the next episode, where the same thing happened again!

The *Mawdryn* review was spot on with my own views. Whilst this story, like many Davison tales, is not exactly stunning, it makes for entertaining viewing, quite well written but far too lightweight. Every story in the twentieth season was similarly bland (except for *Enlightenment*) and it is a highly over-rated season.

Andrew Willis
Plymouth, Devon

Right, that's it. Time out. I don't usually feel the urge to write to your excellent magazine, as I rarely feel bothered to ass my two penny's worth to the debate over whether or not JNT is the antichrist. No, what has caused me to write is Ian Levy's review of *Mawdryn Undead* in *DWB* 107. Basically, my advice is to never let this man write such a review ever again!

Why, I hear you ask ? Because any writer who uses words such as "manicheanism" and "sententiousness" in their review is either takng the mickey or showing off something chronic. I consider myself fairly intelligent. I even managed to scrape myself a degree this year, but I, and I suspect most readers, haven't got a clue what those words mean. For god's sake *DWB* is, when all's said and done, still a fanzine not an academic treatise. By alll means write deep and involved reviews of video and audio releases but do it in such a way that the average reader knows what you're talking about! Ask Peter Linford or Anthony Brown about how its done Ian and forget the "social meliorisms" in future. I'm sorry if this seems like a storm in a tea-cup to some readers, but there is nothing in the world which winds me up more than this sort of pretentious pseudo-intellectual waffle, and how's that for a few long words, Ian.

PS — I've just looked up "Sententious" in the dictionary. Apparently it means "tending to indulge in pompous moralising." How apt.

Jonathan Burt
Oxshott, Surrey

While I was a bit dubious about *DWB* 108 concentrating so one-sidedly on BLAKE'S SEVEN, I must admit that the end result was very good — a great interview with Chris Boucher, and the *Blake's Nine* feature was very interesting, throwing up some new facts — Pip n Jane writing for BLAKE'S SEVEN ? Perish the thought. The weakest article was the one defending season four — why do writers in your *Schlockwatch* feature continually 'defend' a product by slagging off something else ?

One issue you might address about UK Gold is whether they are cutting DOCTOR WHO — they are certainly hacking into the thirty minute BBC programmes. As far as I can see, DOCTOR WHO is not edited. While it is annoying about the advert breaks — at least Superchannel had the decency not to put up a caption over the action — and the shrinking of the end credits, I feel that we have been compensated by the choice of stories — *Planet of Giants, The Rescue, The Romans, The Sensorites* ... a unique opportunity to see rare stories. I think *The Romans* should go through a reappraisal — do you need someone to do a Schlockwatch on this ?

UK GOLD

David Gibson
Kingstanding, Birmingham

I'd watched the trailers for UK Gold which said "Don't worry about the adverts, they won't interrupt the programmes." So I sat down to watch DOCTOR WHO after getting over the annoyance of the channel logo in the corner only for an advert to interrupt the flow of the programme. To finish it off, the end credits disappeared into the corner. I suppose this shouldn't surprise us as it is the BBC after all.

Mark Benoy
Thamesmead, London

Having just read *Dished!*, a fascinating look at the demise of BSB, I was surprised at how small a role DOCTOR WHO actually played. There are a mere two mentions in the book's 324 page length, both times lumped in with the likes of *Dad's Army, The Goodies* etc. No mention at all is made of the spectacular *Doctor Who Weekend*, the first time ever that a broadcasting station devoted two whole days to one TV programme.

Are we to assume that DOCTOR WHO was not such a vital constituent in BSB's tremendous struggles to win a market share against its terrestrial and satellite competitors. Indeed the *Doctor Who Weekend* could merely be seen as one last ditch attempt to lure committed fans into parting with their money before the BSB/Sky merger a scant few weeks later. BSB's ignominious death had more to do with bad management than bad programmes. On Sky it was reversed. Let's hope that UK Gold, having picked up the baton that BSB dropped, will prove that quality of programmes (and I don't just mean DOCTOR WHO) and intelligent decision making can go in hand. Then perhaps with a high profile slot on a successful new satellite channel, DOCTOR WHO's future may become a little more positive. But I wonder. Nicholas Brett, in his *Radio Times* editorial to herald the repeat of *The Daemons* states that "millions worldwide have been spellbound by the Doctor in his various incarnations." Nice words, but a commitment to new episodes? Not likely. Along with BLAKE'S SEVEN, THE PRISONER and even the old STAR TREK, DOCTOR WHO may be fondly remembered, but only as an old chestnut, not an ongoing concern. It could just be that *Dished!* reflects the relative priorities that the BSB management gave to corporate infighting and the actual programmes and viewers — which would certainly explain the channel's demise ...

DWB IN '93

Edward Parsons
Stourbridge, West Midlands

I would like to see in 1993 : Continued use of the very small type and at least one 48 page special — issue 89 must be the best *DWB* to date, with the other 48 page issues not far behind. However the sort of articles that adorned the specials (*Journey into Space, Return of the Cybermen* and the huge video/book reviews) do not seem to have successfully made the transition to the new format, most of whose space is taken up with news, reviews, letters and the odd interview, with little room for the obscure and genuinely original items that used to appear.

By the way, have any other readers noticed the remarkable similarity between Smith's letter in November's *DWB*, Smith's letter in November's *DWM*, and Smith's letter in November's *TV Zone*?

And no, I haven't sent this letter to *DWM* or *TV Zone*!

John Drochoud
Elmhurst Il, USA

It was good to see Gary at the Visions convention. Next year's plans aside, it seems that to do a really big convention in the US these days, you have to do what *DWB* did a couple of years ago — broaden the fan base, include more than just DOCTOR WHO. The WHO guests are still the biggest draws, but organisers have to appeal to fans of BLAKE, ROBIN OF SHERWOOD and RED DWARF to make the convention financially viable.

One comment on *Mostly Harmless*. If Andrew Pixley believes Arthur, Ford and Trillian will finally be allowed to rest, he may be underestimating Douglas Adams. Zaphod Beeblebrox does't appear in *Mostly Harmless*, and it would be a simple matter to resurrect the infinite improbability device, with which all things, no matter how improbably, are possible. That includes saving Earth after the fact — or just whisking Arthur, Ford and Trillian away before the Earth's demise. Maybe it'll never happen, but if Douglas Adams feels he has something more to say with these characters — or if his publishers will pay enough — he's left himself a way out.

Anatomy of a Classic

As it becomes ever more likely that the BBC will chose Peter Davison's last story to represent his era in the current run of repeats on BBC2, Diane McGinn examines the script of *The Caves of Androzani* in an attempt to pin down Graeme Harper's contribution to the story …

"The TARDIS lands on the sparsely populated twin planet of a world colonised by the human race, where humans have established a refinery to produce life-supporting substances from the emissions of local animals. Emerging from the TARDIS, the Doctor is mistaken for a gun-runner, and accused of supplying arms to the rebels waging a war for control of the planet. But the government forces have spies within their midst, and their leader is the source of these weapons. Meanwhile the natural forces of the planet are building towards a danger which will threaten everyone — a danger that the Doctor must face if he is to recover something which he desperately needs …"

The Caves of Androzani, right ? Well, yes — and no. It's also a basic plot outline for Robert Holmes' previous story, *The Power of Kroll*. The refinery's production of protein whose source is Kroll parallels the spectrox refined from the bats' nests. Both Morgus and Thawn are supplying their enemies with weapons, though for very different reasons. Just as the possibility of a mud-burst is mentioned in the opening scenes of *Androzani*, so Fenner monitors the mud shifts caused by Kroll's movements throughout *The Power of Kroll*. And finally, of course, the Doctor faces Kroll to recover the fifth segment of the Key to Time, just as he has to venture deep into the lower levels of Androzani Minor to recover the bats' milk he needs. The parallels are surprisingly strong — though only so far, of course. Nonetheless, you could argue that *Androzani* was Robert Holmes' attempt at 'getting *Kroll* right'.

Which just serves to underline how narrow the line separating a classic from a clanger (which is a little unfair on *Kroll*, I know) can be. This isn't the only example around (take the similarity between *Star Trek — the Motion Picture* and *The Voyage Home — Star Trek IV*, for instance), but because *Androzani* has become so widely acknowledged as a classic among classics, it provides a clear demonstration of how certain elements can make or break a story — and in particular, the direction.

But determining the director's input can be more difficult than might it might seem at first. Elements which appear to be part of the director's input may actually be scripted. Most of the directorial touches which made *The Curse of Fenric* so riveting (such as the voice-overs covering the underwater sequences) are actually included, quite specifically, in the rehearsal script, so they were presumably Ian Briggs' idea (and not, as some have suggested, a attempt to solve the problem of the serial's over-run by combining scenes). The starting point in considering the directorial impact on *Androzani* must therefore be Robert Holmes' script.

The rehearsal script for *Androzani* reads well. It's a good script, undoubtedly superior to the *Kroll* script developed from the same basic concept. But it doesn't come over as the script of an unparalleled classic — it's plot structure is conventional, a little predictable, a little old fashioned, and many scenes run on a little too long. Given a straight-forward production, without the slight twists and unconventionalities which Graeme Harper introduced into it, it would have been a story worthy of a place towards the top of any season poll — but which could only have won that poll in a slightly lacklustre season …

Episode one, particularly, lacks its screen impact on the printed page. As might be expected, a handful of lines which went slightly too far, detracting from the reality of the situation have gone, but the greatest changes from the script come in the final ten minutes. Every scene which goes to make up the uniquely spine-tingling sequence as Sharaz Jek makes his preparations, Morgus talks to the President, and the Doctor and Peri await their execution is present, but the script simply cuts between them, with none of the televised version's sense of continuity, of dipping in and out of simultaneous events.

The differences begin after the Doctor's comment "No — it's like a graveyard." As on screen, the script then shows Jek preparing his android doubles for the Doctor and Peri — but here the reference to a coffin-shaped machine, connected to a tape loop of the Doctor and Peri's conversation with Morgus, provides a clear hint as to Jek's purpose. The slow fades between Jek's actions, and the reflection of his image in his monitor screen are, as might be expected, the director's contribution, but a more surprising one follows soon after. Instead of cutting back to the cell, to show the Doctor musing as to the nature of Spectrox, the next scripted scene was set on the planet's surface, where Stotz and Krelper discuss the situation, Stotz explaining that "It could be a nice long war. And the price of Spectrox on Major goes up another fifty times. People are desperate for the stuff. We can come out of this with enough money to buy anything we want." It's from this more open exposition of the situation that we then cut to a close-up of a spectrox phial changing hands in Morgus' office — a scripted touch, but which is far less effective following this scene than in the transmitted version. As with Jek's preparations, it lacks the enigmatic quality that contributes to the suspense of the episode.

From here, the episode continues much as scripted, except that the Doctor and Peri's conversation was originally to have been placed immediately before the execution, after Morgus and the President had begun to observe, where it interrupts the flow of the episode, defusing the building tension created on screen, which is brought to a head by the first sight of Sharaz Jek's mask (to have been shown on his very first appearance, according to the script). When this is combined with an ending showing the Doctor and Peri's slumped bodies, and a more clearly emphasised shot of a secret panel sliding open behind them in their cell, the scripted episode ending is nothing special.

In episode two, the changes made to the script are more subtle. Much has been made over the years of the various political interpretations which can be placed on *Androzani*, and one of the most popular theories suggests that it is a parody of the then current government (Morgus/Maggie Thatcher; the un- necessary execution of the Doctor and Peri/The sinking of the Belgrano; the destruction of the North Cawl copper mine … well, you guess.) It's interesting therefore to find that when Morgus suggests shipping the unemployed to the Eastern labour camps, the President originally replied "With an election due next year? Political suicide."

"Not necessarily. All those without a valid employment card should also be disenfranchised."

"Why ? What reason could we give ?"

"People who don't contribute to the world's wealth have no right to a say in how it should be run."

It was only a few years later that Mrs Thatcher was to introduce the Community Charge — a tax based, in part, on the theory that "everyone with a vote, and a say in the cost of local services, should make some contribution to meeting the costs of these services …" Deja Vu.

Other differences include the appearance of Jek's androids, all of whom are roughly human, though most are 'unfinished', having 'only one eye, or a bare semblance of a face'. For once, the scripted suggestion is superior, as it makes Jek's creation of android doubles more credible than on screen. Soon afterwards, however, comes the fight between Stotz and Krelper, and there can be little doubt that its impact would have been reduced had the script been followed. Stotz's final comment — "Next time it'll be for real" is here followed by a long, wordy explanation of the precautions he's taken with the ship to ensure that the gunrunners must keep him alive. Similarly, Morgus' callous decision to cut the minute's silence 'in respect of our late executives' to a half-minute is here undercut as he asks …

"Was he married?"

"I believe that he had five wives and many children."

"No wonder we had an overproduction problem."

"Sir?"

"That was a joke, Krau Timmin."

"Oh yes of course."

"I like to make a joke sometimes. Inform his widows that the company will pay his funeral expenses."

"Very well sir."

"No, say that the company will contribute towards his funeral expenses."

A pointless repetition, especially as it would have cost us the slow fade from Morgus to Jek that more than anything establishes them as the two sides of a single coin.

From here on, the transmitted version matches the script closely, until an interesting little difference arises midway through episode four. After

Peri screams at Jek's face, the script notes that as he replaces his mask, Peri watches "and her expression changes to one of understanding." This is followed later by a touching scene whose omission is puzzling — perhaps they simply ran out of time in studio. Jek tells Peri how they're finally alone, now Chellak's army, "pitiful fools", have been swept to their deaths. He begs Peri not to be afraid, promising to repair his androids, telling her he'll re-open the refinery, begin trading again, even settle his differences with Morgus for her. He begs her "Only stay with me, Peri, and I will make you a princess", only to realise that she's delirious — she has spectrox toxaemia, and can no longer hear him. He puts out a call for any surviving androids who he might send down to the Queen Bats, before his "hooded head sinks to the bench with grief, his body racked with sobs." It is this call which brings the Salateen android to his lab.

Preceding this scene is the sequence which ends with Stotz gunning down Krelper — except that in the script, despite having earlier noted that the ship can't carry Krelper and the spectrox, Stotz simply leaves — he doesn't return to open fire on his colleagues. Again, Harper's alteration was responsible for one of the most effective moments of the story, as with his addition of a voice-over by Jek onto the Doctor's trek into the bowels of Androzani Minor.

More practical concerns probably resulted in another unconventional touch which made a great contribution to the transmitted serial. The brief scene where the Doctor finds the body of the Magma beast somehow emphasises the doom-laden atmosphere of the piece more than anything else — even the animals are dying. Yet in the script the creature is still alive, and attacks the Doctor before he forces it over a precipice with a piece of abandoned survey equipment. Given the lacklustre appearance of this monster in other scenes, such a sequence could easily have damaged the episode's credibility fatally. On the other hand, the suggestion that the Queen Bat's eyes should open, raising the possibility that it might be about to attack the Doctor, should have been retained. But it's hardly missed, considering the sheer quality of the episode's last ten minutes …

There is however, one final difference between the scripted and transmitted versions of *The Caves of Androzani*. Originally the regeneration was to feature neither The Master (killed off in *Planet of Fire*), nor Nyssa, presumably because Sarah Sutton's chicken pox made her availability suspect. And the Doctor's last words are different … After "Adric?" he adds "My past is catching up with me … I must regenerate!", before the episode ends as a distressed Peri looks down at the silent form of the regenerated Doctor …

The script for *The Caves of Androzani* is excellent. But even with the best of directors, the story would have been only good had it received a straight-forward production, directly faithful to the script. It was that little bit extra that Graeme Harper contributed which made it a classic.

Defining the Cult

Anthony Clark asks a question of particular interest to DWB — what exactly do we mean by 'telefantasy'?

WE are all used to the idea of television's output being broken down into types. In fact programme classification is such a common feature of our viewing habits that we probably don't give it much thought. However, its impact on how we choose what we see is so important in the formation of viewing habits that it is surprising how little conformity there is in the terminology used to describe types of programming.

Broadcasters group programmes together for the purposes of budgeting, meeting public service remits and planning a varied (and hopefully balanced) diet of viewing. For instance, it would be reasonable to expect the recent ITV franchise bids to have broken down the prospective company's schedules into News and Current Affairs, Drama, Schools, etc. However, for the viewing public these terms are not always very useful. We tend to talk in terms of Soap, Historical series and Science Fiction — labels that are far more specific than the broad-brush headings used by the broadcasters. This difference can sometimes lead to disappointment for the viewers — as when, last year, the BBC's '80 extra hours of drama a year' turned out to be accounted for entirely by ELDORADO.

The main reason for this is probably quite simple. If you like Soaps then it would be fair to assume that it might be worth giving a new BBC programme in that category a look. This sort of mental shorthand avoids the necessity of matching specific programme content from one show to another. For instance "I like Soaps" is far easier than "I like programmes that feature 'X' types of people in 'Y' types of setting."

In the world of cult television two labels are in constant use — "Science Fiction" and "Telefantasy". However, despite the alacrity with which they are used I am far from certain that there is any consensus as over their meaning. When I use these two terms do you really know what I mean? I think the answer must be "Yes" and "No" in that order.

Television Science Fiction can readily be regarded as a genre under the established usage of the term as developed by cinema critics over the last twenty or so years. Basically it demonstrates all those features that are necessary for a genre's existence. These are generally considered to be the uses of certain iconography and themes associated with the genre; however, these are not defined by reference to archetypes, as genres are by definition self referencing and therefore liable to develop as the body of work they encompass expands.

Science Fiction themes are typically:

1) "We go there" (STAR TREK, LOST IN SPACE),

2) "They come here" (WAR OF THE WORLDS, THE INVADERS, UFO),

3) "The frontier spirit" (BATTLESTAR GALACTICA, STAR TREK),

4) "The mutation of science or nature" (THE TOMORROW PEOPLE, QUATERMASS, SAPPHIRE AND STEEL) etc…

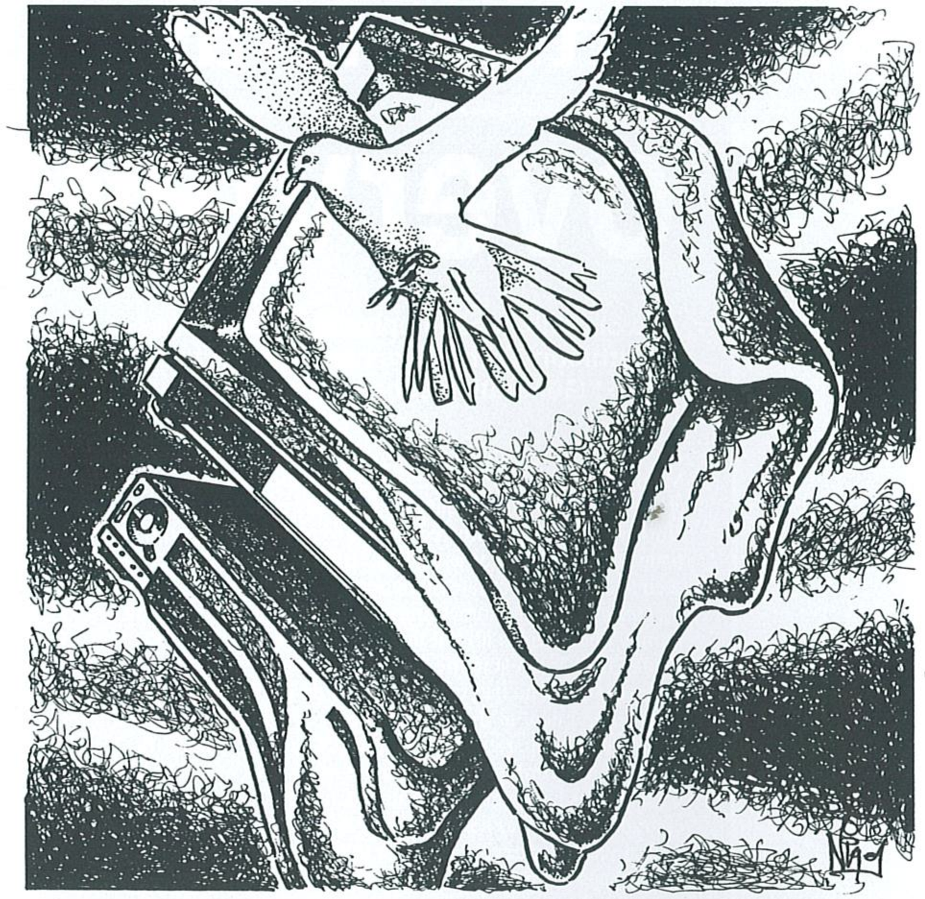
The iconography is: spaceships, spacesuits, elaborate equipment (computers, time machines, etc.), little green men, futuristic settings… and so the list goes on.

The chances are that if you combine two or more of these ingredients then you'll have something that can be classed quite legitimately as belonging to the science fiction genre. Telefantasy on the other hand is a far harder term to define.

The term Telefantasy is used by tv fandom to encompass a whole variety of named programmes that are not bound by generic rules that encompass a genre. So as Telefantasy does not demonstrate a recognisable set of themes and images that would otherwise make it a genre the question is what are its definable characteristics? CATWEAZLE, THE AVENGERS and DANGER MAN are all classed under this second term but MAIGRET, THE SWEENEY and SOFTLY SOFTLY are not. Why? The first season of THE AVENGERS (Telefantasy) has elements in common with CAMPION (non-Telefantasy, even though one of the later, untelevised novels is undoubted science fiction in the DOOMWATCH mould), while BERGERAC (non-Telefantasy) has a couple of supernatural episodes and THE SAINT (Telefantasy) has a couple of science fiction episodes. If Regan and Carter had worked for the mythical United Network Command for Law and Enforcement rather than the real-life Flying Squad would THE SWEENEY qualify as Telefantasy ?

BERGERAC is a good example of the complexities of classification. The episode *Fires in the Fall* concerns the apparent revenge of the ghost of a suicide victim on those who drove him to his death. Although the story has a Scooby Doo-style ending, one of the revenge deaths is undoubtedly supernatural — a fire starts without any cause save the presence of the black robed ghost. *The Dig* is even more clearly in the realms of the supernatural. A Viking curse that drives people to their deaths and which also attacks Bergerac (on-screen, no rational explanation possible) is more the stuff of the M.R. James Christmas Ghost Stories than the standard police fare of the Channel Islands. The curse is finally exorcised when the Viking is reburied and the spirits driven out by earth beating.

MAGNUM proves even harder to pin down with a batch of episodes which are obviously fantasy. *In Limbo* sees Magnum in a coma having an out-of-body experience after being 'killed off' at the end of what had been expected to be the final season, being guided around the afterlife by a character, Mac McKay, killed off early in the show's run. The show's producers had, apparently, considered leaving Magnum dead, a la *Randall and Hopkirk*, for the whole of the final season, and as it is McKay appears several times later on in the season to check up on how Magnum's coping with his return to reality. Other examples of the programme's forays into fantasy include *Fragments* which has a plot about a medium (Samantha Eggar) whose predictions turn out to be real. And what about THIRTYSOMETHING? In *The Haunting of DAA* Michael is forced to sack half his staff and then finds the building filled with ghostly representations of employees, both past and present, including his boss's late partner. In using fantasy to provoke a character crisis, THIRTYSOMETHING is following in the tradition of the (telefantasy) TWILIGHT ZONE, a debt made clear by the episode *A Stop in Willoughby*, named after a TWILIGHT ZONE episode on a similar theme.



And then there's GANGSTERS. Where does it fit in with its cast finally walking out of their sets into the television studio; ie, out of the fictional world of the show into the reality of the mechanics of its production? As the series progressed it most definitely changed in character as have many others over the years, THE AVENGERS amongst them. One telefantasy guide in circulation copes with this by listing only the second season of GANGSTERS — but then queers its pitch by including all of THE AVENGERS. If Steed had only made one black and white season with a doctor for an accomplice how would the series be regarded today? So where along the show's long and varied run did it change from a revamped POLICE SURGEON into Telefantasy?

There seems to be a line that stretches between the understated reality imbedded in the characters and plots of, say, CASUALTY and the high camp fantasy of the final AVENGERS season, along which the other programmes I have mentioned exist. Somewhere along this line there seems to lie a point where characters or events become sufficiently distorted for a programme to lose a grounding in reality. However, a show's placement on this line quite often moves from one episode to the next depending on how referenial the individual instalments are to the generally accepted image of reality. MAGNUM, BERGERAC and THIRTYSOMETHING most definitely stepped over that point on occasions as did DYNASTY and THE COLBYS with their infamous flying saucer, and DALLAS, which featured the Devil himself in the final episode.

Here is the only real defining criteria that I can identify for the Telefantasy label — the notion of reality. This must not be mistaken for realism which can be applied to programmes that are not based in reality. The fantasy element in Telefantasy must therefore be a programme's negation or transformation of the rules of reality. If that is the case then the term can be applied to any programme that is non-realistic and that must surely encompass a goodly number of the current batch of soaps (while in America the daytime soaps are often so 'unrealistic' that they contain genuine elements of science fiction — viz John De Lancie's occasional role as an android designer on *Days of our Lives*!). Therefore, perhaps the notion of a point of transformation is too inflexible. Rather, could there be a slow transition out of reality into fantasy?

Complicating this is the fact that the term Telefantasy caught on, in part, as a way of excluding certain types of science fiction, as a backlash against the inclusion of 'gimmick' shows such as KNIGHT RIDER, MANIMAL and AUTOMAN in *Starburst*'s rare tv specials ! Such shows include an 'unrealistic' element, but treat it with no sense of 'realism' or consistency, while otherwise remaining rooted in reality (or what passes for it on much of American television). But equally this may simply have been a cover for excluding them on the grounds of quality, in which case everyone's definition of Telefantasy would be a purely subjective, instinctive one, making the task of classification even more difficult to achieve.

Reality is a surprisingly hard factor to qualify in television programmes anyway. The relationship between Avon and Blake might be regarded as realistic, but because of the format of BLAKE'S SEVEN it can surely never attain a reality in the way that Barlow and Watt's friendship in SOFTLY, SOFTLY did. However, here lies a flaw. Our notions of reality as portrayed on the small screen are wont to change. DIXON OF DOCK GREEN was once regarded as a programme which showed the reality of police work. Today the series is little more than a historical curio. So, if series about television's reality change then is it a worthwhile yardstick with which to measure what we view ?

The notion of Telefantasy is still further clouded by the ideas of Authorship. Gerry Anderson has in the main made science fiction, but his other non-science fiction output, including THE PROTECTORS and FOUR FEATHER FALLS, get the Telefantasy tag because of who made it rather than by virtue of their content. No one would write in and complain if *DWB* ran a feature on THE PROTECTORS which, when broken down into its component parts, is nothing more than a reworking of the standard police series format. On the other hand I think I could guarantee a PROFESSIONALS feature getting short shrift from the readers despite the similarities between the two programmes.

The problem of classification is definitely a complex one which has no obvious denouement, and because of this I claim that the term Telefantasy has at present no real meaning beyond a collective noun for a loose, arbitrary grouping of cult programmes. As a term that defies qualification I think its future should therefore be either clearly defined by a real consensus, or it should be dropped from use. It if has a future I think its umbrella tag must then be extended to cover some shows that might presently be regarded as purely cult. This would then enable *DWB* to extend its purview to programmes that are presently only to be found in the pages of *Time Screen* and the (apparently) late, lamented *Primetime* without compromising the cultural purity of the magazine.

As words are ultimately defined by their users then it must be up to Fandom to provide a clear meaning for Telefantasy based on reasoned argument rather than the present whim and fancy. Only then will it be possible to talk with any certainty about what we watch. For a body of people bound by a mutual liking for certain sorts of programming not to be able to agree on the terms we use is a deplorable state of affairs which needs rectification. Do you know what I mean ?

Anthony Clark

special thanks to Anthony Brown

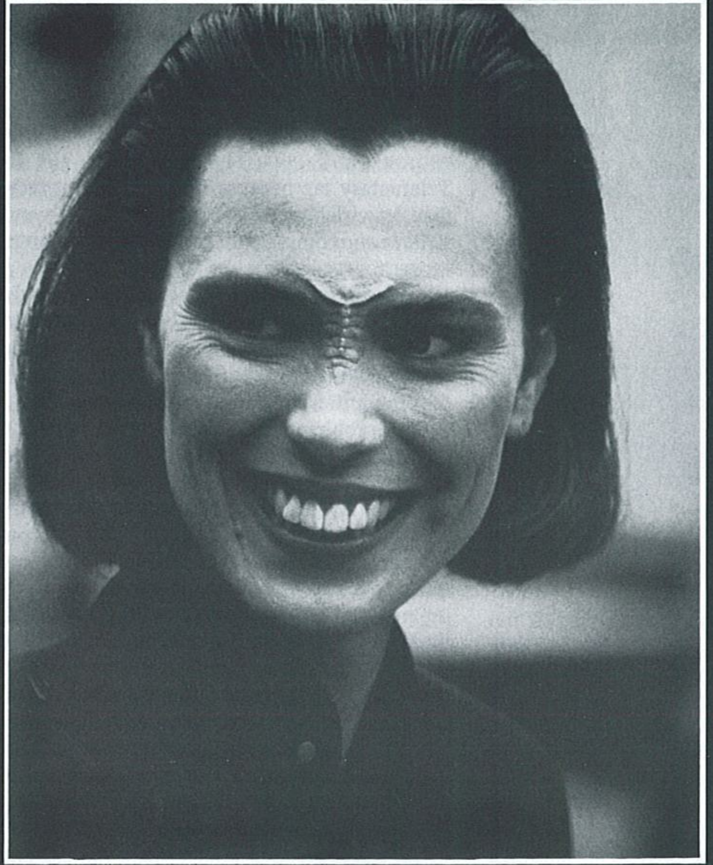
Everything Must Go!

It really must. For the last two years I have had, sitting under the bed, an unthinkable number of copies of *Five Hundred Eyes*, that legendary late-80s fanzine. And finally, with marriage looming and floor space becoming ever more scarce, they have to go. 84 pages of Doctor Who, Mr Benn, Blackeyes, Narnia, marijuana, nostalgia and indexes — all yours for the giveaway price of £1, more to cover postage than anything else. Make an investment, own a collector's item. Or alternatively, get your very own copy of the infamous FHE issue five.

David Gibbs, 35 Pinfold Street, Howden,
East Yorkshire, DN14 7DE.

Almost what you expect but never quite …

Star Trek: the Next Generation
Season 5 overview



As our fifth season episode guide comes to an end, Kathleen Toth offers her personal view of the last Next Generation series before the advent of Deep Space 9

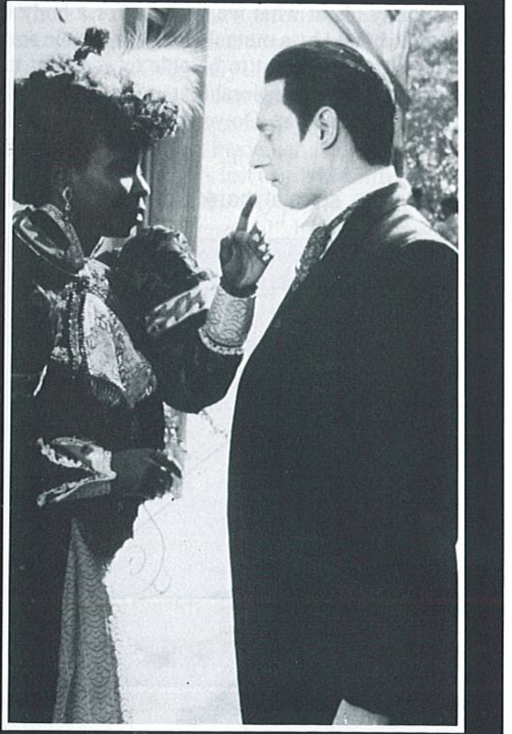
Much like the fourth season, the fifth season was shered in by a concluding chapter to a cliffhanger that failed to score as strongly as the first instalment. However, this was followed by two very strong episodes which seemed to bode well for the season as a whole. But the originality of *Darmok* was seldom seen again until very late in the season.

Unification was something of a disappointment. Not only was Leonard Nimoy absent from all but the closing seconds of the first part, he seemed to take little interest in the proceedings in the second, and so lent credence to the idea that he had only agreed to do it to promote Star Trek VI.

No one knew at the time that part of what was happening behind the scenes was preparation for a spin-off series. *Ensign Ro* was laying the outlines of the universe in which this new series would be set by bringing the Cardassians back again and introducing the Bajorans as their victims. The character of Ro was added to bring some conflict to the Enterprise, but also with a view to carrying her over to the new venture.

Perhaps this preoccupation — and the sudden death of Gene Roddenberry — created a certain tentativeness in the writing staff. Certainly Michael Piller did not feel that he was really hitting his stride until well into the second half of the season, and most viewers would probably agree. Still, the season will be remembered for the truly innovative work in *Darmok* and *The Inner Light*, plus some very strong episodes like *The First Duty*. More cause for concern has been found in the fact that Piller has essentially departed next generation to work on deep space nine, and has taken a number of the best writers with him. While the ratings have been very strong for season six thus far — indeed, they were running 22% above last year through the first five episodes — fan opinion is nearly unanimous in feeling very dissatisfied with most of the first nine scripts to air.

Above: Michelle Forbes as Ensign Ro.
Below: Guinan (Whoopi Goldberg) and Data (Brent Spiner) from *Time's Arrow*



Fifth Season Episode Ratings

*****	one of the best episodes TNG has to offer
****$^1{}_2$	worthy of making a top five for the season list
****	proving TNG is still one of the best dramas on television
***$^1{}_2$	a solid entertaining episode
***	a good idea that could have been done better
**$^1{}_2$	somebody should have given this second thoughts
**	well, nobody's perfect
*	burn the credits

Redemption II	***	Conundrum	**$^1{}_2$
Darmok	*****	Power Play	****
Ensign Ro	****	Ethics	***$^1{}_2$
Silicon Avatar	**	The Outcast	***
Disaster	***$^1{}_2$	Cause and Effect	****
The Game	**	The First Duty	****$^1{}_2$
Unification I	****	Cost of Living	***$^1{}_2$
Unification II	***	The Perfect Mate	***$^1{}_2$
A Matter of Time	***	Imaginary Friend	**
New Ground	***	I, Borg	***
Hero Worship	***12	The Next Phase	***
Violations	****	The Inner Light	*****
The Masterpiece Society	**12	Time's Arrow	***

Star ratings by Kathleen Toth

Blake’s Seven: A Tragedy in Four Acts

Following our recent Blake’s Seven special, **Jon Owens** argues that not only was the fourth season essential to the series’ impact, but that any further continuation of the saga without Avon would devalue the concept.

HAVING thoroughly enjoyed DWB’s BLAKE’S SEVEN special I couldn’t help feeling disappointed nevertheless at the generally negative attitude towards the final season and the final episode *Blake*. I think many fans are wrongly dismissing these elements of the programme and, in the process, failing to see what makes BLAKE’S SEVEN so special.

Firstly I’d like to answer two of the points which are most frequently raised when criticising *Blake*, namely, the absence of Servalan and the ‘sacrilege’ of the programme’s ending. It is true, according to the dramatic evolution of the series, that Servalan’s inclusion in the final episode would have been ‘logical’. She was the regular villain and the conflict between her and the Liberator/Scorpio crew seemed to merit a final showdown such as the Blake/Travis rivalry was given. When we return to the concept of the Federation as seen in *The Way Back*, however, we realise just how far BLAKE’S SEVEN had wandered from its original ideas. Far from being the clichéd, well worn ‘good guys vs bad guys’ (latter preferably with curling waxed moustache — though eye patch and imbedded ray gun will do nicely instead) the original episode pitted Blake the ‘everyman’ (not the mythical hero of the latter two series) against a faceless amoral bureaucracy. Yes, the Federation could be corrupt and evil — most bureaucracies are — but it contained a lot of basically decent men who were just trying to do their job and maintain law and order (eg Commander Leylan). By the time the second season came to an end, the Federation had become one-dimensional, merely an enemy for Blake to fight from week to week to fulfil the demands of the action-adventure genre into which the programme had quickly fallen. The Federation was a regular villain, so it needed a face — enter Travis and Servalan. In *Blake*, however, there is no ‘face’. Arlen is just another cog in the machine, like Dev Tarrant from the first episode, despatched to Gauda Prime to do her job. She had no personal hatred for Blake — his capture is just to be another ‘brownie point’ on her record. “I’m a Federation Officer!” she snaps at Tarrant, piqued at having been innocently ‘demoted’ by him. (It’s interesting to note that the Blake-bounty-hunter/Arlen-wanted-criminal set-up is effectively a role reversal of the real situation.) The faceless, emotionless professional soldiers at the end of the episode are the true descendants of the ruthlessly efficient security guards seen slaughtering the rebels in *The Way Back*. BLAKE’S SEVEN had come full circle with the final episode. Why wasn’t Servalan there? Why should she be? This was a ‘special branch’ operation — the normal police weren’t informed. It was just one aspect of the pragmatic reality that pervaded BLAKE’S SEVEN .

Secondly, I would like to take issue with Anthony Brown’s suggestion in *The Once and Future Blake* that BLAKE’S SEVEN could have continued into a fifth season without Avon. There can be no doubt that the concept of BLAKE’S SEVEN without Avon is ridiculous. BLAKE’S SEVEN could have carried on without any of the regular characters featured in the final episode — even the title character, as it had done for two seasons — except Avon. Why do you think that he was the only one left standing at the end of the programme? Avon was the hero, or the anti-hero, of BLAKE’S SEVEN . Show me any other character who had been developed throughout the programme to the extent that Avon had been? Over a dozen episodes marked key moments in Avon’s evolution as a character, whilst many others, such as *Gambit* and *Games* did much to fill in and expand that character. Most of the other characters had a ‘spotlight’ episode, but any potential for further development was then forgotten. Even Vila and Servalan, two of the more prominent regulars, remained largely unchanged throughout the series. Only Avon was seen to grow and change in the way real people do — and, of course, Blake; but this was a sudden, dramatic change in persona confined to the last episode and the obvious point of this change was to see how Avon would react. In the final episode, then, Blake was no longer the principal character, but essentially a plot device used to drive Avon. Does Anthony Brown really think that a fifth season dependant on Tarrant, Dayna, Soolin and a newcomer as four fifths of the crew could have sustained the interest of ten million viewers — or, indeed, of the committed BLAKE’S SEVEN fan? What would be the point to a fifth season without Avon? A ‘Next Generation focusing on a new rebel band’ could go on ad-nauseam, with members coming and going — making sure, of course, that no one individual became too integral a part of the series — but that would destroy the spirit of the original BLAKE’S SEVEN ; it would never be the same programme. BLAKE’S SEVEN was about people, not simply ‘the crew’. Perhaps this was the original idea, but a review of the first two seasons make sit quite plain that Blake, Avon and Vila soon came to dominate the proceedings, as the latter two continued to do after Blake’s departure. So the programme focused on a particular handful of people — Blake, Avon, Vila and, of course, Servalan. This is not to contradict my earlier argument that Avon was the ‘hero’. Almost all the regular characters had their own episode at some point but we can liken this to the author who provides each of the principal characters in his book with a short character study to provide depth, believability, a sense of identity — not just to that character, but to the work as a whole, and to their relationship with the central character of his work.

Thirdly, whilst Stephen Cole provided an excellent defence for season four in *End Game to Lorrimer*, I would just like to add a few more points. Stephen states that the fourth season was lacking in scripts of the quality of *Rumours of Death* or *Terminal*. I personally would dispute this. *Blake* admirably matches up to *Terminal*’s tense, pessimistic atmosphere and is an equally dramatic ‘final’ episode — even more so in fact. *Games*, *Sand*, *Gold* and *Orbit* are also fine scripts, easily a match for anything the previous seasons have to offer. Even *Terminal* had its black spots, after all, or has no-one noticed those Planet of the Apes rejects and the Mork and Mindy guards with their thumb-clicking commander? Why is it indeed that the production faults of season four are so harshly castigated whilst those of the first three are overlooked. I feel that I’ve already defended the quality of the fourth season’s scripts, so it’s not that old chestnut about ‘lack of good drama shows up poor production values’ — and in any case, as Stephen Cole points out , the previous three seasons had more than their fair share of bland, or downright poor scripts. In his review of *Rescue* Anthony Brown derides the ‘increasingly outlandish costume designs’ of season four, apparently blissfully unaware of the Abba-esque extremes of previous seasons. At least the regular cast were now clad in functional grey/black/white combat uniforms, a tad more believable — and certainly easier on the eye — than the primary colour, flowing cloaks and billowing flares of the earlier seasons.

To take a less defensive approach to the defence of the fourth season, I feel that many of the more positive aspects of this season have gone unrecognised by the fans, and that the importance of the season to the overall dramatic structure of BLAKE’S SEVEN is likewise overlooked. Season four strikes me as being darker and more realistic than any thing since *Spacefall* — not an attitude often accorded to this series, I’ll admit — indeed quite the reverse. I’d like, however, to re-evaluate the evidence. Gone from the series was the mighty Liberator — the most advanced spaceship in the universe, which Blake and his crew conveniently stumbled upon. The absence of this familiar fixture of the programme and its replacement by the much maligned Scorpio is a constant reminder of how much the crew have been through, how much they’ve suffered and lost, a reminder that they are vulnerable, fallible, mortal. Consequently when, from week to week, our tv heroes talk about danger and survival we believe in the reality of these threats. Blake and Jenna are gone. Cally and Gan are dead, the Liberator is destroyed, and Zen is no more. We’ve seen what can happen to the crew. The fourth season convincingly portrays the Scorpio crew as a tight-knit bunch of survivors, equipped with above average skills and a degree of luck. We’re not supposed to like Scorpio: Scorpio reminds us of how desperate their struggle is becoming, of how great are the odds against which the crew are now pitted; and it shows us in a subtle way that slowly, inevitably, Blake’s Seven are losing. They can’t carry on like this forever, always on the run, always looking over their shoulder. Their base on Xenon is vital to them, and for this reason they have to turn and fight, lest it be swallowed up into an expanded Federation. Any suggestion that season four is directionless, or that Avon’s anti-Federation crusade is out of character and illogical can be seen to be very illogical in itself. Contrary to Chris Boucher’s statement in *DWB* 108 (if I may contradict the script editor!), season four works admirably when seen as the conclusion to BLAKE’S SEVEN , but less so when seen as a ‘new beginning’. The dramatic impact of season four (particularly, but not entirely, in retrospect) is the futility of the crew’s struggle to survive. Right from the start, we know they’re going to die (even on the first screening, the general air of pessimism suggested this). It is this fascinating element of tragedy which makes the programme so much more sophisticated and compelling than the typical STAR TREK-like series — endless soap opera in space, going nowhere conceptually, simply to provide weekly action/adventure. Whilst BLAKE’S SEVEN undoubtedly belonged to this genre, and was conceived of as little else by the BBC, I believe that it had a deeper dimension — the tragic element that I spoke of — and that it was as a consequence of this greater depth that BLAKE’S SEVEN came to a quite natural end. BLAKE’S SEVEN was defeated, ultimately, by its own inner logic which demanded an appropriately tragic conclusion to maintain its dramatic credibility. Every tragedy needs its tragic hero, of course, and this was Avon — a brilliant mind and healthy body combined with an instinct for survival made razor sharp by years on the run, he was a seemingly indomitable character. His one tragic flaw may be a matter of some argument — to my mind it was his poor judgement of character. He trusted Anna, he failed to trust Blake at the very end, he threw away the valuable loyalty of Vila by trying to kill him … My point is that, without the fourth season this tragic element would not exist, or would do so to a considerably less developed extent. BLAKE’S SEVEN would thus be a substantially less interesting programme, and its ability to fascinate and entertain us ten years after its ‘death’ might very well not have existed. A fifth season, then, would be to completely miss the point of what BLAKE’S SEVEN is about, and would fatally undermine the dramatic impact of the series as a whole, and particular, of the last episode, *Blake*. Even if a fifth season were to be made, BLAKE’S SEVEN would have to end eventually — could anyone envisage a final episode more effective than *Blake*? The deaths of the crew were not sudden or illogical — they were inevitable. A fifth season would be the equivalent of a sequel to Hamlet.

In conclusion, I would like to echo Stephen Cole’s point — that whilst I don’t dislike seasons one to three (as I feel I may have implied), I accept that they had their faults, just as season four had its faults. I overlook them, because these faults were overweighed by the dramatic quality of the programme. Season four was an integral part of BLAKE’S SEVEN — slightly different in mood and style to the rest, but every bit as good, and a fitting climax to the series.

Jon Owens

Above: An early publicity shot

Hmm! As Jon refers specifically to *The Once and Future Blake*, I thought I’d add a quick explanation of what I meant. I’d agree with many of Jon’s points (particularly about the finality of *Blake*), except where the necessity of Avon’s concerned, I do think that a fifth series focused on Tarrant and Vila could have worked (particularly if Dayna had been killed off with Avon!). Tarrant would undoubtedly have taken command of the Seven, but I doubt that he’d’ve been up to it, forcing Vila to drop his pretence of incompetence increasingly often, so that his hidden talents could pull a rabbit out of the hat to save the Seven … That would inevitably have undermined Tarrant’s authority with newcomers who’d joined up believing him to be in charge, and that could have lead to some interesting fireworks.

Similarly, we would become interested in the characters of a new rebel band if they were well written and played. In assuming that they won’t be, we assume that Nation and Boucher couldn’t do it again. OK, so they didn’t seem to be able to in seasons three and four (re: Dayna, Soolin etc), but Jenna, Gan and Cally were equally underdeveloped in the early seasons, and I can’t help wondering whether Avon would have had the room to develop over seasons one and two had there already been a character of Avon’s dominance established, as there was in seasons three and four. Losing Avon might well have killed the series — but it might just have given it a new lease of life … At least, that’s my opinion. Perhaps it’s as well we’ll never know.

Anthony

Classifieds

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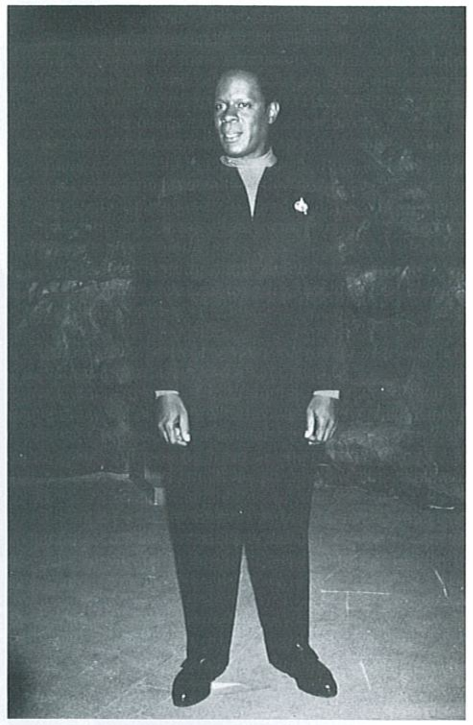
Deep Space Nine

The Emissary



Plot synopsis

DEEP SPACE NINE begins with a flashback — to the events at Wolf 359, where Starfleet experienced the worst defeat in its history at the hands of the Borg led by Locutus. Of course, Locutus had the knowledge and experience of Captain Jean-Luc Picard to add to the Borg's formidable technical superiority. When Admiral Satie attacked Picard in *The Drumhead*, she asked how he could sleep at night knowing that over 11,000 people had died when 39 ships were destroyed by the Borg in this battle.

One of those ships was the Saratoga. Benjamin Sisko served as first officer of that ship and was on the bridge when they received a demand from Locutus that they cease fire and lead the Borg to Earth. The Vulcan captain of the Saratoga did not believe that "resistance is futile", but he and most of his command crew perished in the fight. Sisko ordered the survivors to abandon ship before the warp engines exploded and went in search of his own wife and child. He found his quarters almost totally destroyed, his son unconscious and his wife pinned beneath the wreckage of their lives together. He had refused to accept that Jennifer was gone and insisted on staying with her until his tactical officer practically carried him to the escape pod.

Three years later, Commander Sisko is still not at peace. He wants to be assigned to permanent shore duty, preferably on Earth, to try and raise his son away from the perils of deep space but Starfleet has seen fit to assign him to precisely what he does not want — a difficult situation on the edge of Federation space. The Cardassians have finally relinquished their control of the Bajorans after sixty years of oppressive rule. They didn't leave before inflicting a good deal of destruction on the physical resources and population they once controlled. They had used a space station as a command post for their rule, a place of commerce as well as a military centre built jointly with the Ferengi.

The Bajoran provisional government has asked the Federation to assist them during the transition to home rule by establishing a presence on the station, renamed Deep Space Nine by Starfleet, to offer technical assistance, and, more importantly, to encourage the Cardassians to keep their distance. Sisko is to take command of Deep Space Nine. but with only a minimal staff of Starfleet officers, and a brief to establish good relations with the Bajorans and encourage their possible entrance into Federation membership.

His son is no more eager to enter this new life than he is, adding to Sisko's unhappiness. His unease noticeably increases when he arrives to find the enterprise in dock and is told by his new Chief of Operations, Miles O'Brien, that Captain Picard wants to see him right away. He does not respond to that request at first, taking an interest instead in meeting his new staff and getting updated on the damage done by the Cardassians before they left.

Most of the equipment was stripped, and the alien technology is giving O'Brien no end of problems. The shopping and entertainments area, called The Promenade has been looted and many of the shopkeepers are talking about leaving. There is also a Bajoran temple in the same area and a monk startles Sisko by inviting him to enter and telling him "the prophets await you." The operations room is a multi-tiered area overlooked by a suite with a balcony — the former office of Gul Dukat, the Cardassian Prefect of Bajora. It is now occupied by Major Kira Nerys, whom Sisko selected sight-unseen to be his new first officer as a political gesture to the Bajorans. Major Kira has spent her life as a terrorist fighting the Cardassians and does not approve of bringing in another outside power to help, noting that this is what the Cardassians claimed they would do as well...

She also predicts that the provisional government will soon collapse and the Bajora will be engulfed in civil war unless the one unifying element — their religion — can used to unite them. Sisko also meets the Bajoran security officer, who proves not to be Bajoran at all. Odo is a shape shifter who has trouble adopting and maintaining human form, and is cynical observer of all things human and Ferengi.

Sisko is finally forced to go the Enterprise to meet Picard, who is coordinating relief efforts for the Bajora. He tells Sisko that he has taken a great interest in the Bajora and is one of the strongest proponents of their admission to the Federation. He cannot help but notice Sisko's coolness and is told that they previously met at Wolf 359. From this moment Picard becomes detached and uncomfortable, but determined to evaluate whether Sisko is the right man for this sensitive job. When the Commander tells him he is considering opting for civilian life, Picard is startled.

Sisko's next visit is to the planet Bajor itself. Having leant from Kira that the spiritual leader Kai Opaka may be the only person capable of ensuring peace, he goes to meet her. The Bajoran capital also bears marks of the Cardassians' anger and the great temple itself is damaged. Opaka stuns Sisko by saying that his arrival has been greatly anticipated. He has been the object of prophecies, and she has invited him here to see if the prophecies are true. She tells him that he must look for solutions from within and shows him a strange orb that shimmers and floats in the air — she calls it "the tear of the prophet".

As Sisko stares at the orb, it seems to envelop him in a green light and he finds himself standing on a beach meeting his wife for the first time, just as he had years before. he asks her on a date just as he had once before, but he is returned to himself and Opaka before she can accept. Opaka wants to entrust the orb to his safe keeping. It is one of nine discovered over a thousand years of Bajoran history and the Cardassians have taken the other eight. She says it will lead him to the Celestial temple so that he may warn the prophets. Sisko is terribly confused by such talk and by his experience with the orb. Opaka says that this is a journey he has always been destined to take.

The last arrivals for the station staff are Dax, the science officer, and Julian Bashir, the medical officer. Dax has known Sisko for a long time, but while living in a previous host body which became too old to support the Trill that is Dax. The new host is young, attractive, and female, much to Sisko's discomfort.

The Enterprise has another mission to complete before returning to Deep Space Nine with more supplies. As soon as the great ship leaves, they are visited by a Cardassian warship and Gul Dukat, who makes it clear that he was not happy about giving up the Bajoran system. He also knows Sisko has the remaining orb, although the commander denies it. In fact, Dax is busy studying the orb and all available information about it. She discovers that most of the nine orbs were found within the Denerios Asteroid belt, the scene of unusual disturbances over the years. Years before a ship of unknown design was found there carrying an infant shape shifter with no clues to his origins...

Dax and Sisko plot to investigate the area while escaping the attention of the orbiting Cardassians, but everyone's attention is caught when they pass through a disturbance in the field and come out to find themselves in the Gamma Quadrant, seventy thousand light years from Bajor. They cannot be sure that this is a stable wormhole unless they can pass back through to their starting point, and Benjamin Sisko has yet to learn that the prophets await him inside the wormhole …

With the new Star Trek tv series Deep Space 9 just two weeks old, **Kathleen Toth** reviews the first episode and looks for clues to the series' future

THE FIRST EPISODE of STAR TREK: DEEP SPACE NINE, a two-hour episode entitled *The Emissary*, premiered to extremely favourable critical notices during the week of January 4th, following the trail blasted into syndication by its parent series, STAR TREK: THE NEXT GENERATION. How times have changed. When THE NEXT GENERATION was launched in October 1987 it was met with generally sceptical or outright hostile reviews as critics seemed affronted that anyone would have the temerity to attempt to catch lightning in the same bottle twice.

The success of THE NEXT GENERATION, which took several season to become firmly established, has taken much of the immediate pressure off DEEP SPACE NINE. Its challenge will not be to find an audience — it is already there in large numbers each week to watch TNG — but whether it can hold it over to visit the space station, and the appearance of Lt Worf there in what will be a highly promoted NEXT GENERATION episode suggest how cautious the producers are being.

The producers in fact seem uncertain what image they wish to project for DEEP SPACE NINE. Western analogies keep being used. If the original idea for STAR TREK was sold to NBC as WAGON TRAIN to the stars, then DEEP SPACE NINE is supposed to be THE RIFLEMAN, an idea that emphasises the fact that the commander of the space station is a single parent raising a son in a frontier environment. But as soon as that idea is suggested, the focus shifts to the notion that this will be more down and dirty, a grittier look at the universe — a sort of GUNSMOKE. But no sooner is this broached than there is a rush to say that the ideals that have made STAR TREK inspirational to so many are not in jeopardy.

What it will in fact be remains unexplored as yet. *The Emissary* was a more coherent send-off than *Encounter at Farpoint*, but that could be expected. This was planned from the beginning to be a 'movie' premiere, whereas the TNG debut was hastily stitched together from what were to have been two separate stories because Paramount decided that it must have a special length presentation to generate publicity. Furthermore, a rumoured $12 million was pumped into *The Emissary* to enable a theatrical release in overseas markets. Most of the money was used to build the multi-tiered space station sets that will be used in the series and also to pay for a larger number of special effects sequences than can be used in weekly episodes.

These included sequences with multiple ships attacking the Borg in a flashback to the battle at Wolfe 359, spectacular computer generated wormhole effects, and an attack on the space station by three Cardassian vessels. And, of course, Odo, the resident shape-shifter in the cast, changed form several times using the morphing technique that was so revolutionary in *Terminator 2*, but which is about to become commonplace as every fantasy series in the works seems set to use it.

The major flaws were the amount of time spent building to the discovery of the wormhole and the lack of resolution to a dialogue with creatures who have no conception of linear time. Indeed, the amount of attention given what some reviewers called a New Age theme seemed to belie all the talk about the grittier nature of the series. This was perhaps offset by the fact that Mr O'Brien and the Bajoran First Officer got to swear with some frequency, language seldom used on the good ship Enterprise. The Emissary also suggested that Quark, the Ferengi, will get many of the best lines and that Dr Bashir will have to bear the burden of being the Wesley character instead of Jake Sisko, the commander's son. Jake is neither a genius nor incorruptible, but Bashir likes to show everyone how brilliant and naive he is.

The Emissary was based on a story by producers Michael Piller and Rick Berman, with a teleplay by Piller. The director was NEXT GENERATION veteran David Carson. Many of the crew are familiar names from THE NEXT GENERATION, including Marvin Rush as director of photography; special effects supervisor is Rob Legato, and music is by Dennis McCarthy.

There is no opening prologue, no Captain's log entries, and no signature opening fanfare. The new theme is sombre and faintly echoes the *Batman* movie.

Kathleen Toth

Power of the Daleks preview

Alister Pearson has read John Peel's *unedited* manuscript for Target's forthcoming novelisation of *The Power of the Daleks*, due to be published in July, and has supplied *DWB* with this summary of his initial reactions.

THE MANUSCRIPT is 295 pages long and makes for an absorbing read. In his Author's Note, John Peel recommends that any reader offended by his ideas in the introduction should "please feel free to ignore" them. I don't think I can urge future readers to follow this advice strongly enough!

"Though it is never mentioned either in the scripts or on screen, the accepted date for this story is 2020 AD", Peel writes. "This struck me as being a little too close to be a convincing date by which we should have colonies on worlds around other stars." But as he doesn't refer to this date in the novelisation either I fail to comprehend the need for his fictional 'disclaimer' to explain the rapid progress made in Humanity's advances to other worlds. Why not just leave it unspecified? This wholly superfluous introduction contains references to Lieutenant Benton of UNIT's English Division, Rachel Jensen (of *Remembrance of the Daleks* fame) and Sarah Jane Smith, and ends with a pure-sucrose sycophantic 'in-joke' aimed at Jeremy and Paula Bentham, to whom Peel gushes his gratitude in his Note for their "helpful comments". He also thanks Gary Leigh for the help afforded to him by *DWB*'s *Power* photonovel. Chapter One (the first of twenty seven, plus an epilogue) opens with a resumé of the end of *The Tenth Planet*, with Ben rescuing Polly and the Doctor from the Cybership, and the three of them returning to the safety of the TARDIS whereupon … well, I hardly need tell you what happens next, do I? All this is handled quite well, but by including it, Peel is slightly at variance with Gerry Davis's own version of these events at the end of his *The Tenth Planet* novelisation.

There's a short section detailing the Doctor's immediate thoughts post-regeneration, while he's still laid out on the floor of the TARDIS, vaguely reminiscent of the Ace's memory loss at the beginning of Peel's *Timewyrm — Genesis* New Adventure. Again, this device to explain who's who and what's what, along with a similar account of Ben's thoughts regarding recent events, is somewhat superfluous and mildly patronising.

However, once the TARDIS has arrived on Vulcan, Peel gets to grips with the meat of the story and turns in an excellent adventure, full of mistaken and doubted identities and motives, political intrigue, individual and collective thirsts for power, and a claustrophobic sense of vulnerability and impending disaster.

Some of the dialogue from David Whitaker's original scripts — before script editor Dennis Spooner reworked them — has been restored, although I haven't had the time to compare the novelisation with the *DWB* photonovel, so I can't specify how much 'new' material there is.

My only main criticisms are that the rebellion is dealt with in a mere three (short) paragraphs (I'm sure that the author could have expanded upon this section); the physical descriptions of the characters are uniformly scant — although their personalities are very strongly captured; and I have yet to be convinced that the inclusion of IMC (à la *Colony in Space*) is entirely necessary or justifiable (so far as the Whoniverse is concerned!).

Once the few 'Americanisations' like "gotten" and "gook" are removed (I hope!) and the small mix up of the names Bragen and Quinn on page 287 is sorted out — along with the occasional dalek-with-a-small-'d' — I'm sure readers will enjoy this book as much as I did, if not more so. After all, I've seen it in its "raw" state and, as past experience has shown, that's not always the best way to view them!

Certainly, everyone who enjoyed the *Masterplan* novelisations, Draconians, Movellans, et al, will love *The Power of the Daleks*. I'm very much looking forward to reading John's *The Evil of the Daleks* novelisation to see if it's of a similarly high standard. Based on what's gone before — *Genesys* notwithstanding! — I think it's a pretty sure bet.

Please note that Alister has read the unedited manuscript and much of what he refers to could be different in the published book. We shall see!

The Dæmons

"There is... something strange about Devil's End."

RAIN lashes a night-shrouded village; a stone gargoyle spouts water from a church wall; a toad glows a poisonous green in the darkness; an owl shrieks.

There has never been an opening scene in the history of DOCTOR WHO quite like that of *The Daemons*. A universal fascination with the supernatural, the unworldly, is played upon to snatch the viewer's attention from the outset. Once hooked by these first few moments it is hard to turn away as the dark, entrancing tale of alien devilry unfolds.

The final story of Jon Pertwee's second season is pure feature film material. It's *The Satanic Rites of Dracula* meets *The Devil Rides Out*, an effective combination of black magic and modern James Bond action thriller, with just a little pinch of science fiction thrown over the shoulder for good luck. Director Christopher Barry has perfected a television Hammer film to scare the kids and bewitch the parents, a Beltane Walk into everything dark and mysterious that has been quite rightly been universally acclaimed as the archetypal Pertwee story. The lavish feature film quality of the production is no doubt heightened by the extensive use of location filming, with the delightfully insular Wiltshire village of Aldbourne providing a perfect setting for the mounting atmosphere of doom and isolation in a tiny community abandoned to the machinations of... the Devil ?

There are a lot of elements that make the story a classic. The acting, especially from the two main characters, is particularly praiseworthy. Picture Pertwee, hearing the name Devil's End for the first time, his face freezing into a chalky mask, while Deadly Dudley Simpson cues in one of his electronic trickles of fear; or confronting Azal in the Cavern, dwarfed by the might Daemon, his face reflecting the delicious awe of millions of viewers. Solid conviction. Pertwee's Doctor believed in the monsters, and as a result, so did we. And then, of course, there's Roger Delgado. "Dear Me, I hope violence will not be necessary," he purrs, before removing his spectacles and fixing Miss Hawthorne (and the camera) with those hooded eyes of menace. Look at the end of episode one, with The Master wracked with awful glee, arms wide, welcoming the arrival of the Daemon, or the climax to episode three as he begins to realise he might have bitten off just a little too much... There's Roger Delgado for you.

Here we have *The Daemons* back on our TV screens in beautiful colour for the first time in twenty years. Thanks to the painstaking efforts of THE LATE SHOW and a couple of dedicated fans, we can once again enjoy this masterpiece in all its original glory. The colour is not garish or lurid, as some had feared, having only the abysmal attempts at colourising old films as a reference. On the contrary, the hues are soft and restrained, lifelike and beautifully engineered, which along with the slight graininess of the film prints, only adds to the feature film quality of the whole production. Once again, the green of Devil's End is just that, the subtle purple shade of the Cavern is imbued with its original menace, lit with sulphurous fires glowing a satanic red, red as the gleam of Bok's eyes as the gargoyle comes magnificently to life at the crescendo that closes episode one. "Loooook," cries a member of the coven as Bok's head swivels evilly from side to side, and the wind howls and the Master laughs...

As the rest of the story unfolds, and the UNIT family gather cosily in The Cloven Hoof (except for the Brigadier, excluded from all the fun by a heat barrier), the viewer settles in with them. For all Miss Hawthorne's talk of 'the horned Beast', and the Doctor's devil slide show, we know we can relax and enjoy a tale well told. Because for all its supernatural trappings, 'window dressing' as Miss Hawthorne refers to them, *The Daemons* never leaves the audience out in the cold and dark for very long. It provides a cosy chill, a ride through a devil-haunted landscape familiar to us from a plethora of old films and books which is ultimately a comfortable one, and far from the very real horrors to be found in the magnificent *Terror of the Autons*, where that cosy bubble was cruelly pricked. And didn't we shiver then, boys and girls ?

But despite its fireside familiarity, there are moments of genuine spooky delight to chill the marrow. Who can forget Bok scampering down the tunnel of the Devil's Hump to confront the Doctor and Jo, a feral imp snarling malefically ? Or the second great crescendo of the story, when Azal appears in the Cavern, stomping around in a circle with his monstrous hooves as he rears up to his full size? Awesome. Or Constable Groom, crushed beneath Azal's hoof as he sits munching his sarnies on the barrow ? Then there are the secondary characters. Creepy Garvin, scuttling around the churchyard; Professor Horner constantly belittling Alister Fergus (why oh why did they have to kill Horner off in the first episode?). The regulars are on good form, too. The Brigadier even comes out with a classic line. So, many thanks BBC2, for the second appearance of *The Daemons*. Eko, Eko Azal. **(9)**

Mike Lewis

The Tomorrow People

In these pages, about a year ago, I stated confidently that a series like THE TOMORROW PEOPLE couldn't be made for the children of the nineties. Oops.

I could attempt to save face by claiming, as others have, that the new series was nothing like the original. That wouldn't work. Because it was, and a better script, a bigger budget and a level of comic inventiveness that sent the camp-o-meter needle swinging rather higher than previously couldn't disguise this. This being the down to earth nineties, there may have been no aliens, gadgetry, jargon or cut-price psychedelia. What remained were Price's familiar obsessions; proprietorial public transport officials, being captured and escaping and being captured again; staying over at your friend's house while his parents are away; and best of all, a healthy disrespect for uniforms, politicians and the titled gentry. The technical sophistication of the production allowed the imagination of Price's mind finally to break free from the chains of a tatty back lot in Teddington. Some of the most interesting of his ideas which were only implied in the original series are realised for the first time. The underwater sequences and the teleportation effect stand out in this respect. It was pleasing to see a series treating its large budget creatively and constructively. The nutty background details (the turtle man, Her Royal Highness, and my favourite, the proposal) matched the increasingly eccentric central storyline. Only the best forgotten third episode lost my appreciation. With so many people involved in the production, surely somebody should have noticed that the bus chase scenes had no place in the series. Although directed excellently, this sequence brought the previously strong narrative to a dead halt. Price had similar problems as a writer as far back as *The Blue and the Green* and he really is better with shorter stories. With the lengthy scene setting over, perhaps the best course for a second season (if there is to be one) to take would be three diverse two episode stories.

There's certainly enough talent in the regular cast to warrant continuation. Kristian Schmid, less jittery and more self-assured than in his usual screen appearances, makes the perfect leader. Special mention must go to Kristen Ariza, who made a rather flatly written character appealing. Her performance makes Adam's attraction to her after an acquaintance of two minutes more acceptable than the script suggests.

Of the guest cast, Hugh Quarshie deserves note for combining ghoulish enthusiasm with endearing dottiness. Indeed, most of the guest cast succeeded in keeping their performances in check, though the less said about Inspector Young and Sergeant Holloway (familiar names ...?) the better.

Whatever, these are minor gripes, and with any luck teething troubles. THE TOMORROW PEOPLE of the nineties deserve at least another season. **(6)**

Gareth Roberts

Sic Transit ...

Transit
by Ben Aaranovitch
Virgin Books

BOOK REVIEWING in the world of fandom can be a nerve-wracking assignment — it exposes your instant, personal judgements to the world. The review copy rarely arrives in time for you to read a book twice before next issue's deadline, and whereas you could always check what friends thought about the latest story when the series was on tv, reviews of the *New Adventures* generally have to be completed some time before the book hits the shops. The only people you could swap opinions with have their own reviews to write, so you live in fear of slating a complex classic, or raving about a universally derided turkey. You wonder whether you dare say what you really think — you might never live it down ...

So I'm very, very grateful to Virgin for being so late distributing *Transit*, which didn't arrive until last issue had gone to press, when Forbidden Planet already had copies in stock. It means that I can slate it with confidence, though I don't particularly want to — indeed, I almost feel that I'll kicking this book while it's down. You see, I liked *Remembrance*, (the book is probably the best WHO novelisation ever written), and I sometimes think I'm *Battlefield*'s greatest fan (aside from the *Transit* blurb writer, who thinks it was one of the 'most highly regarded stories of recent years'). It may not have had a coherent and satisfying story, but all the set pieces were enjoyable. It was a box of chocolates, if you like, instead of a balanced meal. But *Transit* is simply indigestible.

Transit is *Warhead*, squared. If you hated *Warhead*, then you'll loathe *Transit*. If you liked *Warhead*, you'll probably be disappointed by *Transit*, because whatever else *Warhead* was, it was an engrossing read, right up until the disappointing final pages. It held its own as a piece of science fiction even if it wasn't quite WHO ... *Transit* doesn't.

Now I like the works of Iain Banks and co. as much as the next man (who is probably Ben Aaronovitch, judging by his mention of a game of Damage in chapter one). But there is no point in throwing DOCTOR WHO out of the window in favour of hard core science fiction if the science fiction's no good. It isn't as if any DOCTOR WHO book's ever going to get attention or respect from the science fiction 'establishment' (despite David Howe's sly review of *Nightshade* in *Starburst*!), but I can imagine the reviews that *Transit* would get if it weren't hidden under the DOCTOR WHO banner. "Yet another author tries to get onto the Ian Gibson bandwagon. Would have been innovative ten years ago. Not so much surreal as nonsensical."

It's nonsensical because, as with *Battlefield*, the plot doesn't build — it simply happens, in a tumble of set-pieces which contribute little to each other and are often in conflict. The Doctor spends half the book chasing after Benny, so that he can stop people blowing her away. Yet when she first disappears, he hardly seems to notice, going off instead to get drunk in a greek Taverna. This boozing session doesn't seem to contribute to any Cartmelian 'masterplan', but if it doesn't, then it's totally out of character for the Doctor to be so irresponsible — not when his companion has disappeared, and several people been killed in front of him, within seconds of his leaving the TARDIS. Early on in the book Kadiatu's moneypen is stolen, and it's the dire threat of the security (several hours use of her body) she has laid against a debt she now cannot repay which drives her into the plot in the first place. But this issue's never resolved ... Add onto all this a string of utterly irrelevant sub-plots concerning the Ice Warriors, Kadiatu's time travel experiments and the Stone Mountain computers (which make *Transit* seem like the pilot for a series I hope Ben Aaronovitch never gets to write, establishing ideas for later episodes to develop) and all the complications which contribute nothing to the book, and the plot becomes incomprehensible. I can't imagine what the storyline for it read like and I can't understand how it got accepted on the strength of it.

And then there's the language.

In 1965, Kenneth Tynan caused a storm by becoming the first man to say the word 'fuck' on British Television. Twenty seven years later Ben Aaronovitch has become the first writer to use the word in a DOCTOR WHO book. Now that's going too far. It's one thing introducing everyday swearwords into the series, as the earlier *New Adventures* have done. DOCTOR WHO is not "clean and unique", as some have suggested, its simply continued to reflect the generally accepted moral standards of the early, pre-'swinging' sixties in which it was created, and to which Mrs Whitehouse would like us to return. In an era when GRANGE HILL and CHILDREN'S WARD can include under-age pregnancies, DOCTOR WHO's attempts to pretend that swearing doesn't exist, that sex doesn't exist, and that romance is still a matter of shy glances, doesn't make the series suitable for children — it alienates them, makes them feel patronised, makes it impossible for them to take the series seriously. It's entirely right that the series should start to reflect current standards when dealing with real-life — it has no chance of 'adapting itself for the nineties' unless it does.

But it's one thing for the series to avail itself of the freedoms available to all other television series. It's quite another for it to venture into post watershed, "Viewers are warned that ...", A TIME TO DANCE/BLACKEYES territory, particularly if it's not going to make effective use of such territory. In Iain Banks' *The Player of Games* there's a slum and brothel sequence which *Transit* seems vaguely to recall in places — but it's there to show why this culture needs to be changed. In *Transit* such things are part of the 'civilisation' the Doctor's trying to save. Unless he acknowledges and comments on that fact, then their inclusion is gratuitous — just being 'adult' for the sake of it.

And that means cutting DOCTOR WHO off from its essence as surely as if it were to become merely the children's series some still believe it to be (God help us if any of them read *Transit*!). There's always been a danger that the producers of any new WHO series would simply write off the *New Adventures*, and the broader approach to WHO they've pioneered. If there's any more like this then they're sure to do so.

Transit almost seems to revel in the most sordid aspects of the world in which it's set. When the Doctor checks Kadiatu's files, was there really any need for the data to "vomit, in coils of damp blue green" from the mouth of a holoprojected opera singer? I suppose it's something terribly symbolic, connected to the fact that the singer's supposedly playing the Doctor (another of the irritating subplots, based around an idea Cornell handled far better in *Love and War*).

As for Kadiatu — you wait thirty years for a non-caucasian companion, and when she comes along she's so ludicrously contrived as to be incredible. I just don't buy Ben Aaronovitch's explanation of how the Brigadier came to leave a son behind in Africa. In fact, I don't think Aaronovitch does either, as he merely explains how Lethbridge-Stewart came to gain a female native house 'boy' while stationed in Africa. OK, so a lot of British officers did sleep with the servants — but not our Alistair. He was far too upright, above board and honourable. If he'd felt strongly enough to break the social and, at the time, racial taboos he'd undoubtedly have felt, then he'd have married the woman, and damn the disapproving frowns in the officer's mess. I can't accept that he'd sleep with Mariatu and then slink off back to Britain leaving her pregnant. Lethbridge-Stewart was a lot of things, but he was never a cad.

Not that Kadiatu is really the Brigadier's great etc. grand-daughter anyway, as she's really an adopted genetic experiment — which just makes all the business about Lethbridge Stewart's love-life all the more irritating, as well as giving Ben Aaronovitch an excuse to use her as the Doctor's killing machine (further emphasising the hypocrisy of this 'pacifist' seventh Doctor, who won't punch someone on the jaw, but'll blow up planets with doomsday devices). Still, I suppose we should at least be grateful that the Ben Aaronovitch didn't make them have sex — though re-reading the sequence that leads to the Doctor waking up in her bed, I suspect that he's deliberately left himself the option of saying that they did at some time in the future ... Maybe I'm just getting paranoid about this book.

It does have its good points. The tunnel system does have a certain atmosphere (at least if you're reading this book on the tube!), and Benny is actually rather well handled, though in an unfortunate way. Having her become possessed on only her second appearance was not a wise move, as all Ben Aaronovitch's efforts to hint at this led me to spend the first half of the book thinking that they'd messed up her character already. Definitely sloppy 'script editing' by Virgin, like the inclusion of yet another non-corporeal villain, and yet another show down in Virtual Reality. In fact the *New Adventures* do seem to lack a certain attention in this department — this is yet another book which has superb continuity to the last-but-three (the latest one published when it was written), but less to its immediate predecessors. Virgin could do a rather better job of liaising between the authors, to ensure that the books tie together, and to avoid plot duplication.

But these are small faults compared with those inherent in *Transit* itself. While I can't quite bring myself to say its the worst *New Adventure* so far (*Genesys* is still in contention), it's a severe disappointment after such a long run of successes. **(3)**

Anthony Brown

Doctor Who Classic Comics
Marvel Comics UK; £2.50

THE TELEVISION programme stopped in 1989. Almost three years later, the current Marvel team decide the time is right to launch a second DOCTOR WHO title. Weird.

I'm not too sure about the target audience of *Doctor Who Classic Comics*. For a start it's called a comic, not a magazine. This seems to imply a younger readership. The free posters back this up. There are interviews and features on the writers and artists who worked on the featured material which could easily have been printed in *DWM*. The actual story lines of the reprinted material definitely appeal more to kids than say, the current strip in *DWM*. But which kids?

The Jon Pertwee strips and, to a greater degree, the very first Hartnell strip (as reprinted in *DWCC2*) are aimed at children. But the children who first read these strips are grown up now. A ten year old who read that first strip would now be thirty nine now! A DOCTOR WHO fan who read *Countdown* in the seventies would be at least thirty. I really can't see ten-year-olds buying a DOCTOR WHO comic featuring the likenesses of Hartnell, Troughton and Pertwee. And if the title really does capture this audience it will be through vastly different circumstances than previous titles in the past. Instead of a comic strip complementing the running of the tv show as the only other source of new material, the character of the Doctor now lives on through comic strips and mind-boggling novels. The Doctor's past is represented by a paperback canon, video releases and nostalgia. Oh yes, and the odd BBC2 repeat. "The series has to adapt for the nineties ..."

This "new" audience is questionable but not impossible — who could have predicted the runaway success of the BBC2 repeats of THUNDERBIRDS with children of the nineties? Comics, magazines, models and toys (If I see another news item about sales of that bloody Tracy Island ...) are selling like hot cakes. No mean feat considering the lack of high-tech visual effects employed by Anderson in comparison to contempary children's shows.

The difficulty with DOCTOR WHO is that it is seen as a children's show by some, and as science fiction by others.

Concerning the *DWCC* title, its shrewd to see Marvel launching the first issue with Jon Pertwee on the cover and Third Doctor action within. It tied in with the recent screening of *The Daemons* ... I wonder if, by a staggering coincidence, when the BBC rescreen a Tom Baker story in January, DWCC will be running a Fourth Doctor strip. If so, you can bet your life that Marvel are going for the THUNDERBIRDS syndrome. Good luck to them.

But wouldn't it be more truthful to say that Marvel would hope that *DWCC* is bought and accepted by DOCTOR WHO fans — the people who buy *DWM* religiously, purchase WHO videos over big Hollywood releases and were generally brought up on DOCTOR WHO?

Bit of dilemma, though. The strips that they're reprinting were originally intended for DOCTOR WHO kids and yet the main readership of *DWCC* will probably be the dedicated fan who snaps up everything emblazoned with the words DOCTOR WHO and the older fans whose eyes will mist up with nostalgia.

If the truth be told, the actual content of the strips are now dated and limp compared to the DOCTOR WHO/Marvel days from 1979 onwards. Especially when you consider how much comics have changed in the last decade. Comic readers will go on at great lengths about present day *2000AD*, Grant Morrison, Dave McKean, Alan Moore and Neil Gaiman.

Okay, that's just my opinion but a friend of mine who is both a DOCTOR WHO fan and a comics collector bought the first issue and decided not to buy the second. Why? "It's rubbish. When are they going to reprint the Dave Gibbons stuff and all the Fifth Doctor strips? Now that would be worth getting. Or the Ridgeway material in colour ..."

I can't wait until the comic starts publishing readers' letters. I mean there is bound to be, without doubt, someone who will write in complaining that the original strips should have been printed in the original black and white and that the colour reprints are a travesty of cosmic proportions.

It will certainly be interesting to see how this title develops and how successful it proves to be.

Unlikely, but can you imagine Christmas 1993 as the DOCTOR WHO Christmas, with momentum built up on the strength of BBC2 repeats and a children's comic? **(4)** for current content, **(7)** for concept

DWM Winter Special — The Definitive Guide to the Time Lords of Gallifrey
Marvel Comics UK

IN THE PAST, the twice-yearly Marvel specials always promised something of a surprise. You never quite knew what to expect; a bumper collection of new interviews with the surviving producers, maybe a Jon Pertwee focus, perhaps reprints of old material or more recently, a "theme" issue concentrating on one individual or race with the aim of being The Definitive Guide to ...

After the high standards already set by the UNIT special and the Sarah Jane Smith special, the Marvel team now turn their attention to Gallifrey and the Time Lords.

Hmm.

The first problem that struck me with this issue is that unlike previous attempts it has to contend with a large hardback book (as opposed to an *In-Vision* special) already published that also set out to the be completist guide to the subject. No matter what your opinion of *The Gallifrey Chronicles*, the fact remains that a Marvel special on the same subject should offer something different.

The main feature of this issue is Andrew Pixley's everything *You Ever Wanted to Know About Gallifrey* article which stretches over a dozen pages. There are no surprises here for your average fan but I must admit it was more engrossing than I expected. Written by anyone else, another regurgitation of the Gallifrey mythos would no doubt be skimpy and tedious (Re: *Dangers of the Mind* in the *1993 Doctor Who Year Book* ...) The author begins with the pilot episode and continues through to Survival, pulling every Gallifreyan strand out into the open. The attention to detail is exhaustive and deserves the banner of "definitive guide".

Complementing these pages are a nice selection of photographs, not the usual ones that crop up, and small biographies of all the evil renegades encountered in the series (y'know — Morbius, the Master, etc). Their inclusion is obvious but John Peel's similar effort of last year is far superior.

Following this is another of those wretched checklists. This one deals with all the actors who have appeared in the show as Gallifreyans (which includes a large section devoted to extras and doubles!), dates of Time Lord stories, ratings for them and writer/producer credits for the serials. Phew! It would be easy to knock this list (and countless others) as trivial, boring and pointless if it wasn't for the fact that a lot of effort has gone into it. Such lists are wasted in publications like this (most people will flick over it without a second's pause) and for reference material it's not handy to wade through piles of old magazines to find that elusive list. Perhaps a better idea would be for Virgin to publish a reference book filled with these detailed lists. The ultimate reference book!

Andrew pops up again with two detailed archive features; *The Invasion of Time* and *The Ultimate Foe*. As usual, the background story takes priority and makes fascinating reading — how does he find out such details? of particular interest was the original version of part 14 of *The Trial of a Time Lord* by Eric Saward which was new to me, and the background to Saward's resignation. Another proposal for Virgin — reprint every one of Pixley's Marvel archives with a Colin Howard painting in one tome and delete Peter Haining's back catalogue ...

This special's comic strip is a seven page one-off with a Gallifreyan flavour. Written by Warwick Gray, it's illustrated by the acclaimed John Ridgeway and features the first Doctor aggravating a character called Magnus. Is he the Master? (Well, he's got a moustache. Oh, I don't know ... Looks a bit like the War Chief in some ways ...) Anyway, it's a good one, full of ambiguity. Eagle-eyed readers might question the current Doctor's costume. This is intended and will eventually tie in with the *New Adventures*. Allegedly.

A four page interview feature is the only other main article. Terrance Dicks, Anthony Read, Johnny Byrne and Pip 'n' Jane Baker talk about their scripts which dealt with creating and expanding the Time Lords' mythos. Author interviews are always interesting even if its just old Terry moaning about his Five Doctors rewrites again.

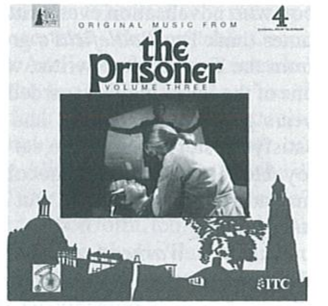
And that's about it. I hate to lavish praise on Alister Pearson's ego but, damn it, the cover and obligatory free poster is excellent.

Whilst I found the 1992 Winter Special to be entertaining and a worthy addition (to a big pile of magazines, if nothing else) I'm not convinced that the ingredients add up to the Definitive Guide.

(7)

John Pettigrew

The Prisoner volume 3
FILMCD 126; £12.99



This third collection of THE PRISONER music from Silva Screen consists entirely of stock music from the Chappell's library. The twenty-three tracks vary from memorable pieces evocative of particular scenes from the series; long tunes which although only a short extract is heard in an episode, contain a memorable motif, and tracks which one does not recognise at all forcing you to pull the video off the shelf and check for yourself, only to find that ten seconds of the three minute piece was played quietly in the background whilst Number Six ties his shoes. If one accepts that most of the familiar material will have already appeared on the other two CDs, and that, to some extent, the bottom of the barrel is being scraped, the fact that there are still a decent percentage of well-known tracks featured on this album is an added bonus.

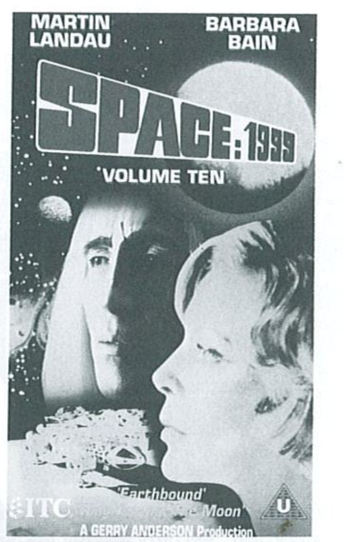
These better-known tunes include: Harpsichord in Drama 1 by Ron Grainer and John Hawksworth which is used during the chase sequence at the end of *Dance of the Dead* and in the first season of RENTAGHOST. Zero Minus Sixty, which as well as played during Number Six's attempted escape in *The Chimes of Big Ben* also features in PATHFINDERS series, QUATERMASS II and THE CHAMPIONS. The track Blast Off is used as the Zeus rocket is launched in *The Tenth Planet* as well as during the cricket match in *The Girl Who Was Death*. Two other familiar tracks from *The Girl Who Was Death* include the exotic Arabian Market used in the Turkish baths and They are Coming, the military theme used in the lighthouse. There is also the Kosho theme, Osaka by Nardini, for those who like music while they bounce.

The CD is missing tracks like The Four Lads' Dry Bones (soon to be released as a CD single through Six of One), Carmen Miranda's I Yi Yi I (Like You Very Much) and The Beatles' All You Need Is Love, unavailable due to copyright reasons. Also conspicuous by its exclusion on all three volumes are the western-style tracks specially composed for the episode Living In Harmony by Albert Elms. The explanation for this omission appears to be that nobody has been able to trace the master tapes of the tracks, if they still exist. Another less obvious tune which could have been included is the very first attempt at a theme for the series by Robert Farnon. The Big Country Theme, so called because when McGoohan asked for a powerful theme like the one used for the film *The Big Country*, Farnon produced a tune so similar to the one in the film it had to be dropped.

This CD contains just enough memorable material to appeal to the dedicated fan but it is doubtful if it would be of interest to the casual viewer. But credit where credit is due, Silva Screen have satisfied the demands of fans of a popular series by releasing as much music from the series commercially. They take a risk every time they release such an item, and I for one will continue to support their endeavours. **(6)**

Anthony McKay

Space 1999 volumes 9 and 10
ITC 8168/ITC 8169
£10.99 each



ITC Video complete their range of SPACE 1999 season one episodes on January 18th 1993 with the release of volumes nine and ten. Although each season of Gerry Anderson's magnum opus consisted of twenty four episodes, the UK video release options on *Breakaway*, *War Games*, *Collision Course* and *Black Sun* (from season one) rest with Polygram Video since these four titles were edited into the TV movies *Alien Attack* and *Journey Through the Black Sun*. It is also interesting that since the release order ITC used is that of their 1975 press book, this has been almost the complete opposite of the shooting order for the series. We thus end up with four early offerings where it seems that the creative team were still trying to find their feet.

The first instalment on tape nine is *Missing Link* (seventh episode shot) which features guest star Peter Cushing as the golden skinned alien Raan, a mysterious character who, with his beautiful but ancient daughter Vana (Joanna Durham) ihnabits the surreal world of Zenno. But Zenno is not another world which the drifting Alphans happen upon when the moon passes by — no, Zenno is a place which Koenig finds himself in after crashing in an Eagle. Whilst Bergman and Carter have recovered, Koenig and Sandra are actually on life-support back at Alpha as Helena battles to save them. Koenig learns that anthropologist Raan is investigating him as being the missing stage of evolution in his own people who are two million years more advanced. Whilst enjoying life on Zenno, Koenig must make the choice of whether to stay with Vana and let his body die, or to return and make a recovery on Alpha. Edward di Lorenzo's script has a fascinating idea, but as usual with Lorenzo ends up overlong and padded. It is saved to some degree by both the acting of Martin Landau, and by the direction of Ray Austin which, due to a variety of camera tricks, is suitably disorientating in scenes set inside a deserted Moonbase Alpha, and also in the strange misty voids which are the bulk the viewers see of Zenno. **(7)**

Another Time, Another Place (sixth episode made) is a fairly typical season one entry, insomuch as something very surreal and fantastic is going on, the Alphans don't really understand it, the viewers don't really understand it, a good idea is turned into something painfully slow ... but the music and direction are pleasing. Johnny Byrne's script once again demonstrates that whilst he is a first class ideas man, he has little concept of how to construct a workable narrative and has even more problems when trying to craft a dynamic film series. David Tomblin's imaginative direction barely saves this peculiar entry in which yet another bizarre space warp hits Alpha causing not only lots of pretty optical effects, but also the collapse of guest star Judy Geeson as Regina Kesslann. Poor Regina is in a bad way: suddenly acquiring sunburn on her face and a second brain crammed into her skull! These are all after effects of a strange time warp which allows the Alphans to see a version of themselves five years into the future and tending a barren Earth. Koenig and Carter are already dead, and the future Helena Russell doesn't last long after meeting up with her counterpart.

As usual, Barry Morse manages to look convincing as Victor Bergman burbles out yet another unlikely theory for what is going on — and presumably he is right. Disaster in the future is averted in yet another set of optical effects which are very well achieved. The story is atmospheric but very slow indeed — not at all what one hopes for with a 1970s film series. **(5)**

Volume ten opens with *Earthbound* (shot as episode five), which is quite superb in almost every respect. First and foremost. Anthony Terpiloff's storyline makes perfect sense and almost eliminates any unlikely coincidences that would arise. Here we have a group of very peaceful aliens led by Captain Zantor (Christopher Lee) arriving on the Moon in suspended animation aboard their funny blue spaceship. An accident with the revival kills one of the alien Kaldorians, and so Zantor offers the spare place for one of the Alphans to make the 75 year trip on to their ultimate destination — Earth. The question is, who should go ?

Earthbound, expertly directed (barring one slip!) by Charles Crichton, sees the return of Roy Dotrice as Commissioner Simmonds, a character from *Breakaway* who had been left stranded on the Moon. Whereas all the other Alphans have assigned tasks, the politician Simmonds is useless and seems to have little else to do than wander about complaining, causing unease and being a general pain. Simmonds is obsessed with returning to Earth, and will stop at nothing to bypass the computer's selection of an Alphan to make the trip and ensure that the glass capsule should freeze him for 75 years. With the exception of a brief interlude with Helena being trapped in a capsule, the script is very tight and well paced. The ending is very nasty indeed, and rather sad. **(9)**

From a pinnacle to a nadir. *Ring Around the Moon* (filmed fourth) is very bland and forgettable, and indeed some of its plot elements resurfaced in *Space Brain* later in the season. It is technically fascinating for points of trivia (notably some familiar stock music dubbed onto various scenes and the fact that it's one of the four episodes not to show Barry Morse's face in the opening credits). As far as stories go, Edward Di Lorenzo's tale is very poor, and the direction from Ray Austin surprisingly lifeless. In essence, a strange alien probe takes over the bodies of Alphans as a channel to extract information from the Moonbase's computer. Ted Clifford (stuntman Max Faulkner) is first, followed by Helena Russell (who is turned into a zombie — Ms Bain's acting stretched to the very limit of raw emotion). As the episode grinds along with Bergman and Koenig concocting even more theories as to what is going on, Dr Mathias diagnoses Helena as blind, although she can still see. The music is nice, the models are nice, the effects are nice ... but this cerebral stuff was simply not fitting in well as a filmed SF adventure series. *Ring Around the Moon* is a case in point. There were far better episodes than this. **(3)**

Andrew Pixley

The Man from UNCLE Cult TV Classics
Silva Screen; FILM CD 712; £9.11

Well, it's certainly a great time for theme tune collectors. Hot on the heels of Play It Again's *The A-Z of British TV Themes* (see *DWB* 109) comes this latest 51 minutes of nostalgia from those awfully nice Silva Screen people. Yes, the Kings of Soundtracks have taken a similar line in gathering together a variety of old items which mix cover versions with originals and issue a nicely packaged CD or cassette.

The cover design is very good, recapturing the feeling of the start of another adventure for Kuryakin and Solo almost as well as watching the re-runs on Friday nights. The booklet accompanying the CD is not as lavishly illustrated as its rival, and regrettably David Russell's sleeve notes contain a number of errors (CAPTAIN SCARLET AND THE MYSTERONS was set in 2068AD, DANGER MAN ran until at least 1966 and THE AVENGERS certainly did not start with Steed's character appearing in POLICE SURGEON!!!). Perhaps the most intriguing comment in these pages though concerns the track March of the Oysters, a track from the STINGRAY episode *Secret of the Giant Oyster*. David Russell states that this track is heard "on disc for the first time". However, it seems that this Barry Gray composition had been previously released by Barry Gray as the B-side to the STINGRAY theme by Chappell Records during the sixties on C.957.

So, what have we got? Well, five of the tracks (THE MAN FROM UNCLE, DANGER MAN, BATMAN, THE SAINT and THE AVENGERS) are cover versions by the Brian Fahey Orchestra from the sixties LP *Time for TV*, and with the exception of BATMAN will be familiar to anyone with the Filmtracks issue of *Original TV Hits of the Sixties* in 1986. THE MAN FROM UNCLE is much in the mould of the theme tune used for season three of the show, DANGER MAN is pleasing but far too heavy on the brass, BATMAN is suitably energetic and THE SAINT and THE AVENGERS are adequate. It would be nice for Silva Screen to get the options to issue a CD of the LPs from THE MAN FROM UNCLE, and maybe also another theme CD with the superb harpsichord rendition of the theme to the hour-long DANGER MAN released by Edwin Astley.

A further eight bands (The Mysterons, Captain Scarlet, Stingray, Aqua Marina, Hi-jacked, Joe 90, Parker Well Done and Thunderbirds) are also fairly common and hail from the Pye singles of the sixties performed by Barry Gray. Not only have some of these been used on the *Play It Again* CD, but all have been issued several times on *No Strings Attached* during the eighties. Parker Well Done is a little song by Lady Penelope and Parker mixed in with a brief adventure, and seems very out of place on the album (although is still better than some of the more obscure hits from this sixties duo, including one melody about the Abominable Snowman which is best forgotten). The final track, Joe 90 Remix, is actually the 12" of Joe 90 86 Dance Mix produced by Peter Beckett on the Precision label in 1986. The aforementioned March of the Oysters from the Chappell single though is a real gem.

So far, my views of the CD may not have sounded that hot, but that's because I'm leaving the very best till last! Three pieces of music from Lalo Schifrin have been included from one of his recent re-recordings of themes he did in the sixties. One of these is MANNIX, pleasant and inoffensive but hardly the stuff cults are made of. The other two bands though are from MISSION: IMPOSSIBLE, and are a vast improvement over the jazzed up versions that Schifrin himself placed in the soundtrack album for the show in the sixties. The theme tune again has tremendous verve, whilst the incidental track The Plot will instantly conjur up happy memories for all followers of the IMF escapades. These two tracks are quite wonderful, although for some reason sound quieter than all the other bands on the CD.

Another gorgeous piece of nostalgia is the main theme and piece of incidental music from the French tv film serial THE ADVENTURES OF ROBINSON CRUSOE, Whilst being a great admirer of the complete score from Robert Mellin (also available from Silva Screen), I had never been sufficiently determined to buy the whole album. Now I have the theme tune to whet my appetite again, I may reconsider.

But the single track which makes the CD or cassette a must in any collection has to be THE TOMORROW PEOPLE. Silva Screen seem to have located the original tapes recorded in 1973 by Dudley Simpson and, by splicing the opening theme deftly into the closing theme, have produced a piece of stereophonic beauty which I thought would never be issued commercially (unless recorded with a shaky microphone off a tv set like certain dubious American theme records). Simpson's rapid and unearthly score immediately sets the rapidly intercut images from the show's title sequence flashing through one's mind.

It's a shame about the amount of duplicated material from other collections, but on CD the sound reproduction is pleasing and a nice addition to the theme lover's library. At a risk of repeating myself: not to be missed by the tv theme devotee. **(9)**

Andrew Pixley

Christmas leftovers

Terminus
BBC Video; £10.99

YOU'D have thought they'd have trotted this prime piece of turkey out in time for the festive season, wouldn't you? Still, there's no accounting for taste, and although mine is pretty dubious at the best of times, I've not made major changes to the opinion I formed in 1983.

However, although this slightly disastrous slice of space opera is slated and lowly rated, quite often by me, there are thin slices of it that I can't help liking tremendously. I just wish we had been offered second helpings of the choicer bits, and that the rest had been slung in the bin.

As the middle section of season twenty's Black and White Guardian trilogy, it is without doubt the weakest part. It kicks off with the obviously suspicious Turlough sabotaging the TARDIS on the orders of the Black Guardian, causing it to materialise on a spaceship going to Terminus, the place where those suffering from an attack of scaly make-up and cheap BBC costumes (ie, Lazars) go to be supposedly cured. No one, however, has returned to tell any tales.

Terminus, a huge alien space station, is run by a nasty corporation (originally called Terminus Inc.), who control those who work there, the Vanir, by holding a monopoly on Hydromel, a drug which holds their radiation sickness in check. Whilst Turlough and Tegan crawl around under the floor, Nyssa manages to contract Lazars' disease and the Doctor runs into a bunch of space raiders who mistook the ship for a liner … Once the ship has docked and all the action switches to Terminus, the interiors of which look just like the space-ship, the surviving engine on the station rather inconveniently becomes unstable, and threatens to cause a rather annoying explosion.

The Doctor discovers, in a series of convoluted pieces of 'plot development', that when Terminus ' first engine exploded it went with a really big bang, the original Big Bang to be exact, and the second engine would cause a similarly large explosion, but instead of creating the universe, this one would destroy it. The Doctor, of course, saves the day, with the help of the Garm, who cured Nyssa of Lazars' disease by exposing her to a vast dose of radiation, and who is a huge cuddly cross between Big Ted and Dougal. At the end of the day the Doctor saves everyone, Turlough fails miserably in the Time Lord assassination stakes, again, and Nyssa decides to stay behind on Terminus, using the skills she learnt on Traken to synthesise Hydromel, so that Terminus can escape from the grasp of the Company and actually start curing people.

It sounds alright in theory — shame about the practice. Like I said, there were good points. For example, the first ten minutes, or so, aboard the TARDIS were wonderful. The characters of Tegan and Turlough really shone through. In fact, Tegan and Turlough were the best things about the entire story. Turlough only ever worked when he had something to do, and here he had lots. Even the potentially boring scenes set in the crawl-ways under the floors were made interesting by Tegan's suspicions and Turlough's shiftiness.

Peter Davison turned in a very average fifth Doctor 'nice guy' performance, with no effort seemingly put in at all. Mind you, he didn't have any suitably interesting characters or dialogue to bounce his slightly bland personality off. Perhaps that's why his Doctor and Tegan worked so well ?

And what about Nyssa? To be honest, she didn't really have much of a character after *The Keeper of Traken*. At least when Matthew Waterhouse was still working on the programme she looked good in comparison, but even then she always seemed overshadowed by the far more intriguing Tegan. It always seemed as if Tegan got all the interesting things to do, all the best dialogue, and poor old Nyssa got a bit forgotten about, even to the extent of writing her out of *Kinda*.

So why did the production team suddenly get the idea of trying to give her the main part of a story almost to herself at this late stage? Maybe they thought if they suddenly gave her a character we'd be sorry when she left. I don't think it worked. it was far too late. A terminal case, in fact. And besides, having her running around dropping her clothes everywhere was a bit ridiculous, especially considering that for about nine stories previously she was encased in un-revealing purple velvet from the neck down. The ridiculous, and much touted, "Nyssa drops her skirt" scene only revealed that she had another skirt on underneath, making it a complete waste of time and effort, and only serving to show that the pathetic old "get the dads watching" straw was being clutched at again.

BBC
TERMINUS
DOCTOR WHO
PG
Starring PETER DAVISON

The supporting cast were variable, from the wonderful Peter Benson as Bor, one of the few interesting pieces of characterisation in the entire serial, to the dreadful Liza Goddard and Dominic Guard as the fish-bowl wearing space raiders, who looked like they shopped at the same place as *Shada*'s Skagra. Still they both went with the dull and tacky sets, and model shots that looked like they'd been done as part of a BLUE PETER competition.

Terminus is full of good bits, rife with bad bits and the rest is mediocre, and for completists only, really. If I were you I'd stick to the far superior novelisation by Steve Gallagher. It shows the un-used potential the story had. Unless you like turkey, that is. **(4)**

Amanda Murray

Time Lines
The Grand Order of Time Lords
173 Coalshaw Green Road,
Chadderton, OldhamOL9 8JS

I had hoped to bring you this issue a review of Event One, a small-scale convention hosted by the Grand Order of Time Lords in Manchester at the end of November. Sadly, the alternator on my car conspired to prevent me from reaching this, which was a shame as by all accounts the Grand Order's first event was enjoyed by all.

The Grand Order is the brainchild of husband and wife David and Sandra Metcalfe, and a very friendly society it is too. Over the years it has gone through several stages of development, but has never grown too far to lose its greatest asset — the personal touch. David and Sandra make everyone feel extremely welcome — one of the family almost — and it is this sense of belonging that makes the Grand Order one of the most rewarding fan clubs to belong to.

For an annual subscription of £6 one receives four quarterly issues of their magazine *Time Lines*, regular bulletins, socials and whatever else they can think of. Although by no means the only publication emanating from this stable (they must have produced a good 50 fiction zines over the years, as well as several one-off magazines and a proposed comic and fiction zine for this year), *Time Lines* is the flag-ship and the core of the Grand Order.

For me, *Time Lines* is what being a DOCTOR WHO fan used to be all about. This is not because it's A5, (mostly) black-and-white, hand-typed and full of fan-drawn line illustrations — although that certainly helps evoke the feeling of being a true enthusiasts' magazine. No, it's because the articles aren't about fans and fandom, they're not about whether JNT should write the script for the next audio tape or how many missing episodes Ian Levine recovered (although these may have their place in certain other magazines). *Time Lines* concerns itself with DOCTOR WHO the programme. It features reviews of episodes, books and (occasionally) conventions. Its writers discuss trivia of plot or character, with a good many articles focussing on the fictional aspects of DOCTOR WHO rather than the sometimes less-than-stimulating minutiae of production techniques. But above all, you get an overwhelming sense that the people who write this magazine care about DOCTOR WHO. They're not fanatics, they don't want to march on TV Centre or even write to John Birt. But they do occasionally enjoy DOCTOR WHO, and convey this raw enthusiasm so successfully that I've just signed up for a second year's subscription.

You can get too bogged down with DOCTOR WHO; with your *DWM*s and your *DWB*s and *In-Vision* and the Tavern and all that goes with that. As an antidote to the over-intensification of WHO, the Grand Order is superb, because it drags you back to basics and reminds you exactly what it was that made you a fan in the first place. *Time Lines* is, admittedly, rather rough about the edges — the legibility's sometimes a bit suspect, the production values don't begin to compare to anything in Forbidden Planet these days, and the occasional article perhaps not of the literary standard you might get elsewhere — but for sheer vigour and enthusiasm, not to mention overwhelming friendliness, it has to be strongly recommended. **(9)**

David Gibbs

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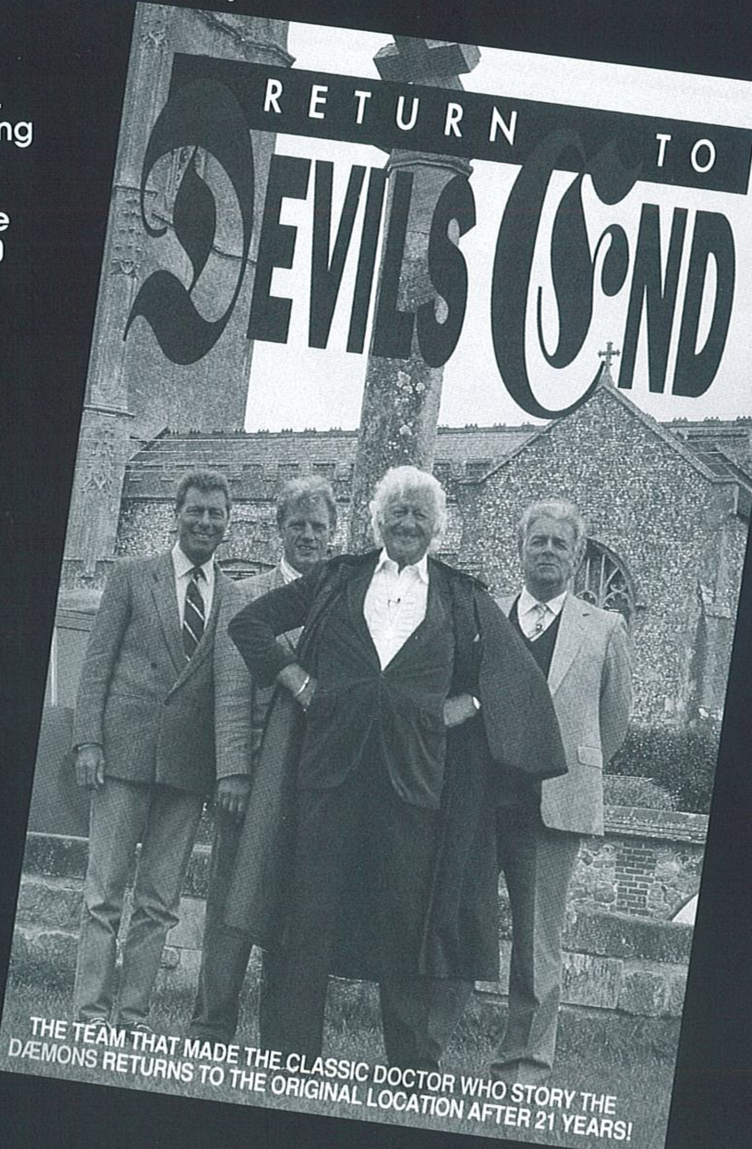
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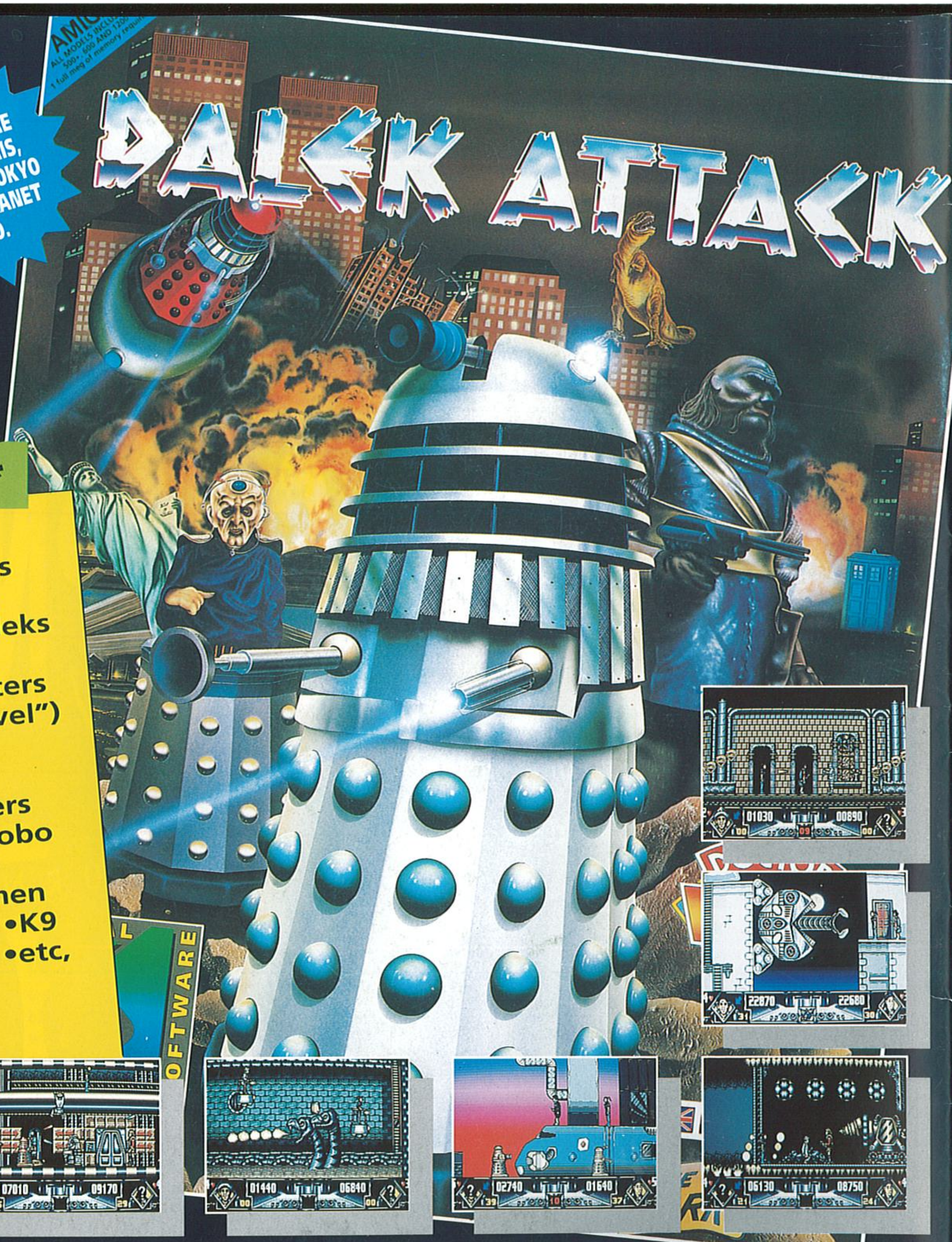

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